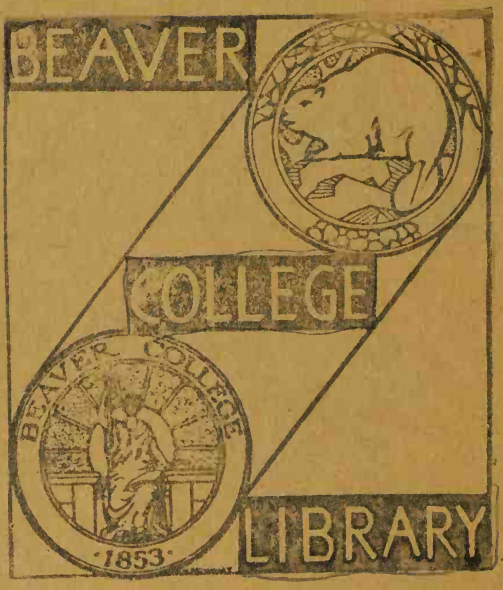
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OUTLINES

OF THE

HISTORY OF ART.

BY

DR. WILHELM LÜBKE,

PROFESSOR AT THE POLYTECHNIC INSTITUTE AND AT THE ART SCHOOL IN STUTTGART.

A new Translation from the Seventh German Edition.

EDITED BY

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THIRD BOOK.

(CONTINUED.)

MEDIÆVAL ART.

OUTLINES

OF

THE HISTORY OF ART.

CHAPTER IV.

THE GOTHIC STYLE.

I. CHARACTER OF THE GOTHIC PERIOD.

In the last period of the Romanesque style we saw the rise and gradual spread of an intellectual movement, which sought to escape from the old rigid traditional limits to new and freer forms. When the German mind had once assimilated Christian tradition and the laws governing ancient culture, its own independent power must, of necessity, develop with increasing boldness, and express itself in original ways. For a time, it is true, rigid hierarchical conservatism held these freer tendencies in check; and sacerdotal law, in the guise of ancient usage, controlled every form of life. But once aroused, and conscious of its own strength, the German spirit of liberty would no longer endure its fetters, burst the harsh bondage of tradition, and gave a new direction both to life and art.

This revolution first shows marked results about the beginning of the thirteenth century; but it is not everywhere equally decisive and speedy. As long as it was merely a question of inoculating the Germanic mind with Christian and ancient tra-

dition, Germany, besides being, under the rule of her energetic emperors, at the head of European affairs, was also a leader of the other nations in civilization and in art. But now, when the last step was to be taken, when the rights of the individual perception were to be vindicated against priestly rule, France — and especially its north-eastern part, in which the Germanic element largely predominated — assumed the leadership. Here no such close and varied relations with Italy had existed as in Germany; and the country was, therefore, somewhat more independent of ancient traditions. Chivalry had developed there more rapidly and more brilliantly than elsewhere. The easily excitable temperament even then peculiar to that nation had caused it to take an enthusiastic part in the crusades; King Louis (the saint) having even undertaken an independent crusade as late as the middle of the thirteenth century. Thus the great social revolution which these visionary expeditions caused in the life, manners, and views of the West, was especially marked in France. The wonders of the distant Orient, the adventurous nature of the journey, the mingling with strange peoples, — all these had changed the old habits of thought, and created a new circle of ideas. The old severe and formal age was past, and a new epoch had begun, — stirring, brilliant, and full of varied action. At this time, too, Germany passed through that long period of disorder and distraction which began with the fall of the Hohenstaufens, and which, though favorable to the growth of cities and the burgher element, destroyed forever the powerful position of the empire in the affairs of Europe; while in France, on the contrary, the power of a kingly house, sprung from an insignificant germ, was gradually strengthened by skilful policy, and spread resistlessly from the North over the whole country. All these factors combined to place France, at this period, at the head of the movement of civilization, and to clothe the new spirit in that country, after a brief struggle with traditional forms, in a guise altogether novel; while elsewhere, in Ger-

many as well as in Italy, a similar though less energetic intellectual movement contented itself with nothing more than a richer and more brilliant adaptation of the Romanesque methods.

This new spirit, this free movement, is distinctly evident in the various branches of culture. Its dimly-discerned but eagerly-sought goal was the freeing of the individual from the rule of the priesthood, though only in the limited degree consistent with the religious ideas of the middle ages. No one wished directly to oppose the Church; though there was much less shrinking than formerly from uniting against even the highest decrees of the Pope, if need be. The age was more credulous and more devout than the preceding one; but the now strongly-aroused feeling was no longer satisfied with the rigid generalities of priestly dogma. It required a deeper insight into the truths of religion: it must feel them in its spirit, and give to this consciousness its appropriate expression. In the sphere of the Church itself, scholasticism rose to the highest importance, drawing out the most brilliant and the boldest minds, and leading to a more profound appreciation of religious dogmas. The more general spread of Mariolatry, and the fact that religious devotion now assumed the character of a sacred love, are peculiarly characteristic of the spirit of this age. This tendency, too, was most closely connected with the extreme reverence for women that then went hand in hand with the perfection of chivalry. In the poetry of this time the knights are occupied, as though in a holy rapture, solely with thoughts of their mistresses, and seem as though thus completely spell-bound. But such a relation is so far removed from any basis of reality, that the sentiment loses itself in the subtilest ideality, and inevitably soon falls a prey to mere conventional cant. In the poetry of that day, however, it still comes to us in its yet youthful glow, and fresh, enthusiastic grace. Nothing announces the new life of this era more strikingly than the rise of a national poesy. Hitherto the Latin

language, though in an extraordinarily withered and distorted form, had been the only channel of intellectual expression: the historian and the poet could speak through that tongue alone, and the languages of the people were condemned to inglorious silence. Suddenly the national spirit seems to have become conscious of its own existence. Minstrels boldly struck their strings, and animated the long-scorned mother-tongue to utter the most lofty thoughts, the deepest feelings. Provençal troubadours sang their inspired lays; and the German chivalric epic, slowly following the French example, found its most perfect development in Wolfram von Eschenbach, — the highest expression of the poetry of that day.

Art could least of all escape this mighty influence. Great as had been its significance in the Romanesque epoch, it now assumed even more importance. If it had hitherto attained higher development just in proportion as it withdrew from the narrowing influences of the monasteries, it received a far deeper and stronger life now that the national spirit was directly infused into it, and the awakened feeling of the laity sought expression through it. Architecture first acquired a new, bold, and original form, in whose miraculous structures the subtilest thought finds its highest triumph; while at the same time the living effect of the whole, the freedom with which it soars aloft, and the delicacy of its proportions developed in countless graceful forms, give ample poetic expression to the awakened aspirations of the spirit. In the plastic arts, the formal style of the Romanesque was now entirely set aside; and the silent dignity of those forms which recalled ancient models now gave place to inspired fancy and sensitive imagination. A youthful, delicate life pervades every artistic creation, and affects us like the prophetic spirit of the opening spring-time.

In France this movement burst forth as early as the later decades of the twelfth century; and in the first quarter of the thirteenth it had acquired such consistency and strength, that it at once spread with amazing rapidity in all directions over the

other European countries. But as the idealism of that whole period tended too strongly toward mere sentiment, and in its enthusiastic impulse kept itself too far from any basis of reality, it could not long remain at such a height. As scholastic learning soon degenerated into mere hair-splitting casuistry, as the expressions of the most delicate love soon petrified into mere conventional courtly forms, so also the arts, architecture as well as sculpture and painting, were, even in the fourteenth century, infected by that effort for mere external effect which is even more fatal to idealistic tendencies in art than to any others. From 1350 these ominous symptoms perceptibly increased, and with the fifteenth century began that powerful re-action toward realism and the antique which put an end to mediævalism.

2. GOTHIC ARCHITECTURE.

A. ITS SYSTEM.

The same effort which produced such important architectural changes, even during the Romanesque period, led to an architectural style, which, in its principles and conditions, was still allied to that of the older epoch, but in its construction and artistic character had an altogether new and original significance. In an era of partial and prejudiced ideas, buildings of this style were contemptuously called "Gothic," because it was supposed that only such barbarians as the old Goths could produce such works. Latterly, however, this Gothic style has won an honorable place, and may justly bear its old name; the more so that the experimental names of "Teutonic," "old Teutonic," "German," or "pointed-arch style," are neither exact nor exhaustive.

If we inquire into the origins of this style, which may seem capricious and arbitrary in contrast with the variety and splendor of the Romanesque, we discover that neither the exigencies of worship nor utilitarianism called it forth, but that it owes

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its existence solely to a striving after an ethically artistic ideal. The national spirit, once strongly roused, longed for freer, more independent expression in every sphere: it everywhere strove for the utterance of its deepest feelings; and the result of this was a new architectural style. That this was free, light, and bold in character, and peculiarly slender, bright, and beautiful, was a necessary consequence.

The pointed arch was one of the most potent aids to this revolution. This form is not new to us: we found it in Egypt as early as the ninth century, and saw it everywhere a favorite with the Mohammedans. Thence it reached the Normans in Sicily; but it is also found, to all appearance as an original design, in the cylindrically-vaulted churches of Southern France. Very probably, the familiarity with Oriental buildings gained in the crusades caused the pointed arch to be largely adopted in Europe, as it is constantly more prevalent in German Romanesque buildings of the latter part of the twelfth century, particularly after the reign of Frederic I. But all these examples are of a peculiarly decorative use of it, or are isolated instances. The pointed arch is never made the fundamental law of the construction; nor do we ever find vaulted roofs, arcades, windows, and niches worked out by its aid, save in the Gothic style of architecture.[1] It is, therefore, one of the chief merits of that style, that it recognizes the constructive importance of this form, which had hitherto been only arbitrarily applied, and makes it the central point of its whole system.

But this importance is twofold. The pointed arch, in its more or less acute or blunt and obtuse shape, admits of the giving of different heights to the individual arches, or — what was more important — carrying arches of different widths to the same height. This did away with the necessity for the square division of the vaulting imposed by the Romanesque style. The broad, wide vaults of the higher and wider spaces disap-

[1] Wherever it appears in German transition architecture, it occurs through a kind of premonition of the Gothic style.

peared, and the nave could now have the same number of vaults as the aisles. The arrangement of the ground-plan was subject to less restraint, and the general effect of the interior became more varied. More than this, the pointed arch diminishes the side-thrust because of its decreased width of span; and the pressure is downward, rather than directly lateral. This entailed another important innovation. Not only were the arches of the nave and the cross-springers of the aisles made of strong quarried stone, but the diagonal lines of the vaults had similarly-treated cross-ribs; thus making a firm scaffolding, into which the lightest, thinnest possible tiles of stone were set as a mere covering. The massive vaulted roof of the Romanesque period, which exercised an equal weight of lateral pressure in all directions, and therefore required equally strong buttresses (heavy masses of wall), was now abandoned. It was only necessary to secure the various points of support to give the wall a strong support where the main arches and ribs of the roof met in the pillars; and the intervening parts could be treated as a light wall merely for shelter, or pierced with windows.

This innovation caused a revolution to which architecture owes an entirely new change of face; for buttresses were now introduced at the points specially requiring support, and high broad windows were inserted between them, supplying the interior with an effect of light hitherto unimagined, and totally changing its character. Nor were these distinguishing features all. The majority of buildings having three aisles, the side-aisles being much lower than the middle one (the nave), it was impossible to find an immediate and sufficient counter-fort for the vaulting of the latter, especially imperilled by its double height and width. One or two flying-buttresses were therefore thrown from those points of the nave which required strengthening to the outer wall of the aisle, which thus received the whole lateral pressure, and met it by means of strong resisting piers (Fig. 290). The principle of construction already extant

in the tunnel-vaulted churches of Southern France was thus remodelled to suit the new system. The advantages of a support of this kind at once led to new and still more brilliant developments of the plan ; the high nave being enclosed on each side by *two* lower aisles, thus going back to the five-aisled basilica. In this case, piers were carried up from the row of pillars dividing the two side-aisles, which received the flying-buttresses of the nave, and were, in turn, supported by similar buttresses extending to the outer wall ; and in cases where two arches were sometimes used, one above another, four flying-buttresses even were introduced to strengthen the one point sufficiently. But, even in these important features of the construction, it is clear that the Gothic style was the result not of practical considerations, or of any constructive need ; but, impelled by an æsthetic principle, it soared beyond mere necessity to a point to which no style of architecture before or since has ever aspired.

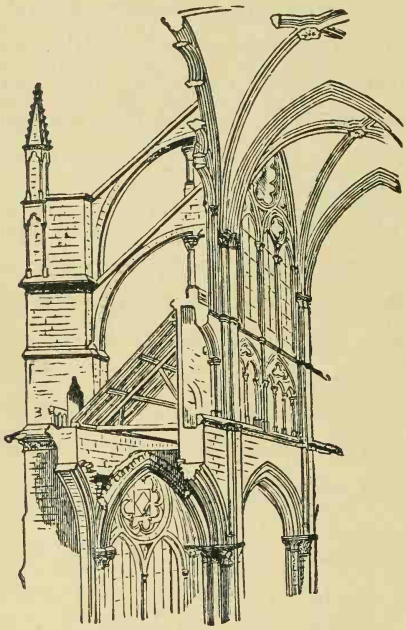


Fig. 290. Cathedral of Amiens. Section, to show Construction of Vaulting.

Under these constructive conditions, the plan of the Gothic church returned to the ground-plan of the old basilica, but with the addition of the cross-vaulting of the Romanesque structure. Choir, transept, and nave, with a large tower, continued to form the ground-plan of the church, but all these integral parts enlarged to the utmost extent, and developed into a rich, effective,

and spacious whole. For the choir, the richest design which the Romanesque style had created was adopted, — that of Southern France, — with a surrounding aisle and numerous chapels; only, instead of the semicircular apse, a polygonal termination was used, an uneven number of sides being usually chosen, so that the axis might fall on a wall, and not on an angle. The octagon and dodecagon are the favorite forms, from which the choir gets its pentagonal or heptagonal end. In a similar way polygonal aisles are added to the main building, and little chapels to them (Fig. 291). The transept also, in this richer period, has generally three aisles, and often has large portals at the ends; the nave sometimes containing as many as five aisles. The rich form of the most important early Christian basilicas is thus renewed, and even surpassed; but the effect of space is quite the opposite, because the breadth is diminished in proportion as the height is increased. For example, the nave of San Paolo in Rome is about eighty feet broad, and a hundred and ten feet high; while in the Cathedral at Cologne the nave is only forty-five feet wide, and a hundred and forty feet high. But the special triumph of Gothic architecture is, that it transformed the old stiff frame of the basilica into mobile architectural life, into a complete and consistent organic structure.

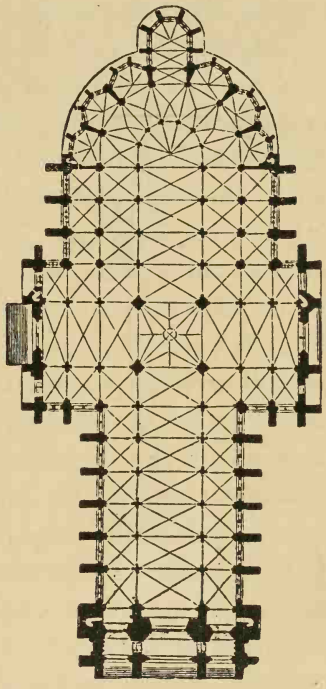


Fig. 291. Ground-Plan of the Cathedral of Amiens.

To this basis of the Gothic style the development of its details added a completely new expression. The last remnants

of antique forms were done away with; and the German mind set its brilliant impress on every detail, and marked every feature with its own laws. The piers which divide the aisles were usually made with a round core, to which a number of three-quarter columns (called *servants*) were added as supports for the main arches and ribs. Usually four stronger ("old") servants corresponded to the cross and longitudinal arches, and as many slighter ("young") servants to the cross-ribs. Sometimes the core, or central pillar, was fluted between the separate servants; thus affording sharper contrasts of light and shade. The servants were connected with one another and with the central core by a polygonal base, and are marked in the ground-plan as a single column. From this base sprang as many lesser bases as there were servants, also polygonal, and bound together, as well as to the central pillar, by fine ribbon-like members, often recalling the form of the Attic base. In like manner, the delicate, sharply-articulated mouldings of the capitals were carried round the whole column; but only the capitals of the outer pillars (the servants) were, as a rule, ornamented. This ornamentation was far removed from the plastic abundance and variety of Romanesque detail: only two slight wreaths of leaves generally intwined the chalice-shaped central form, leaving the inner core, or pillar, plainly visible, and seeming to be but lightly bound to it. The character of this ornamentation is also entirely new: for, in contrast to the formal and conventional leafage of the Romanesque style, the German love of nature is here displayed in all its fulness; the oak, oak-leaves, the thistle, the ivy, the vine, the rose, the holly, and all the native flora, being brought into play with great effect. Animal and human forms, as well as the fantastic images of an earlier period, are almost unknown to this epoch.[1]

The design of the arcade-arches, and of the arches and ribs of the vaulting, corresponds to the more graceful proportions of the pillars. The stiff, rectangular form hitherto employed is

[1 See Viollet-le-Duc: Dictionnaire de l'Architecture, art. Flore.]

first relieved by splaying, fluting, and the use of rounded mouldings; but it soon assumes a form completely adapted to the new style. In this new form we find only deep fluting, alternating with round mouldings, and with a projecting pear-shaped or heart-shaped member, which seems to have had its origin in a pointing of the round moulding, and forms one of the specific characteristic elements of the Gothic. We generally find it single in the cross-ribs, and variously combined with other forms in the main arches, and particularly in the wide arches of arcades (Fig. 292). The windows also play a very important part in the formation of this style. Even during the latter Romanesque period, there was an effort to gain freer perforation of the wall, and greater light, by grouping the windows. Here, again, the Gothic style worked out the idea to its final results. It broke the wall-space between two pillars by one large window, divided in a vertical direction by stone bars (mullions) (Fig. 293). These mullions, more specifically divided into old and young (stronger and weaker), like the columns, or servants, were joined at the top by pointed arches, and included

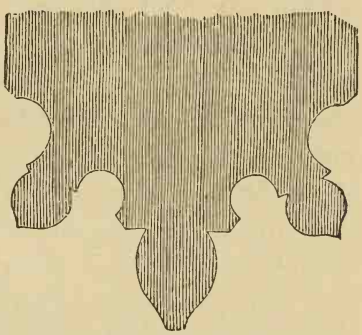


Fig. 292. Moulding on Main Arch in the Choir of Cologne Cathedral. Section.

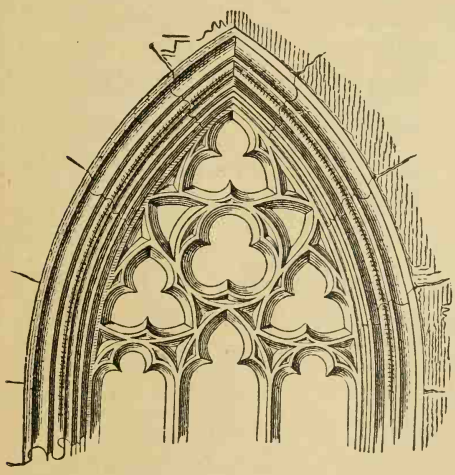


Fig. 293. Window-Tracery of developed Gothic.

in the large arch of the window. In the openings thus formed, circles or other geometric forms were introduced in the stone tracery; and these, again, were filled with trefoils, quatrefoils, or still richer forms (Fig. 293). These bars and this tracery were at first round, but soon received the true Gothic-fluted or variously complicated profile; and the mullions, at first treated as slender columns with special bases and capitals, afterwards passed immediately into the tracery. These broad, beautiful windows, filled with glowing colored glass, make one of the glories of the Gothic style, and undergo constant and ever-charming changes in their various combinations.

Under the windows of the upper nave we often find triforiums, already known in the Romanesque period, and now enlivened with richer tracery, and forming, indeed, a part of the window itself. The lofty arches, slender, delicately-jointed pillars, and broad, glowing windows, are the chief elements in the general effect of the interior. The windows, indeed, with their stained glass, take the place of the wall-painting once so eagerly cultivated; for they almost entirely cover the walls. In contrast with the Romanesque style of architecture, the effect of the interior is freer, more airy, bolder, and more graceful. The spirit is borne aloft by the soaring pillars and lofty arches, and recognizes the inspiration of an age of fresh and ardent faith, in these sacred halls illumined by a mystic light.

On the outside (Fig. 294) the buttress-system is especially noticeable. The buttress-piers have massive foundations, but taper toward the top in pyramid fashion, graduated by various fillets, and in part connected with the rest of the building. Their surface is enlivened by tracery, and by niches containing statues. The top forms a slender pyramidal tower (in the language of the old architects called a finial), consisting of the "body" and the "giant;" i.e., the slender pointed roof (Fig. 295). Sometimes this is replaced by a canopy with a statue (Fig. 294). No less rich is the form of these buttresses, their

upper edge sloping sharply down; while within are pipes to carry off the water, which is emptied beyond the outer buttresses

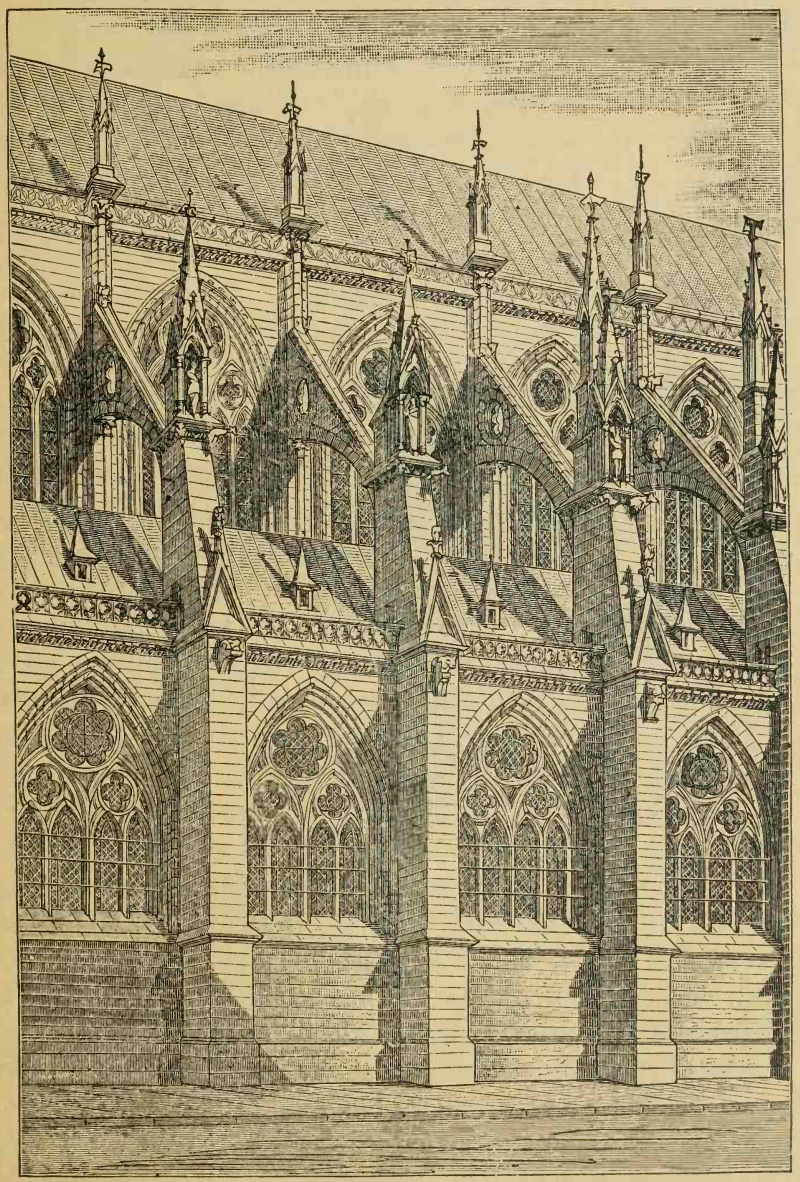


Fig. 294. Minster at Strasburg. Portion of Side. (From Dollinger.)

through the mouths of fantastic figures of animals (gargoyles), and is thus thrown clear of the building. The upper edge of the flying-buttresses also generally receives a delicate finish of little stone flowers, "crockets" or "knots," which is repeated on the apex of the finials. The body of the buttress is generally delicately relieved by rosettes or tracery. The whole surface between the buttresses is filled by the broad windows, which sometimes terminate above in a projecting gable, designed to shelter the frailer portions from the wind. Its upper edges are decorated with crockets, and the apex is crowned by a finial, while the surface was at first plain, but later was adorned with tracery (Fig. 296).

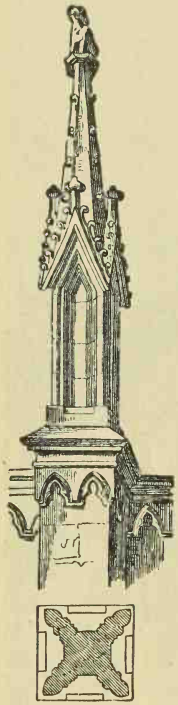


Fig. 295. Finial. Foundation-Church at Herrenberg.

This inexhaustible richness of sculptured detail — extending like filigree-work over every part of the structure, everywhere dissolving the firm outline of the whole into a multitude of airy members, and causing the stony mass to blossom, as it were, in countless flowers — produces a wonderfully gorgeous, lifelike, and striking effect; and this the more when seen in combination with the rich windows, the sharp roof-cornices with their deep flutings and clear-cut projecting mouldings, and the railings of stone tracery, which, with the gutters, form a border around the whole building. What a contrast to the quiet, sober masses of the Romanesque style, only broken by small windows, and relieved by inconsiderable lisenes, friezes, and cornices, and seeming to bear a formal character of haughty reserve! Here, on the other hand, every thing thrusts itself into prominence, every thing strives for outward effect, every thing endeavors to work out its individuality with spirit and energy; so that, amid all the jutting, projecting, budding details

that compete in it, the effect, as a whole, is decidedly endangered. At the choir, where the polygonal sides with their surrounding aisles, and the frequently broken circle of chapels, mount on high with their masses and forms crowding and crossing one another, a positive sense of disquiet and confusion is produced, which may, indeed, excite the fancy, but cannot satisfy the sense of beauty.

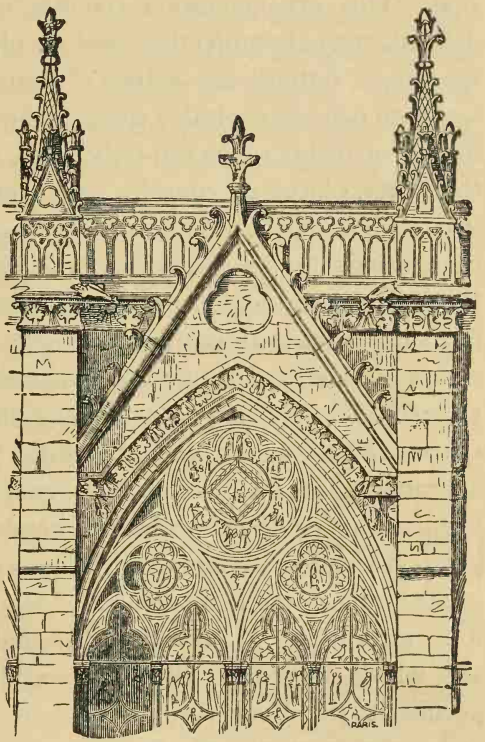


Fig. 296. From the Sainte Chapelle. Paris.

The façade, on the contrary, makes a much quieter and more compact impression, with its massive towers, which also vividly reveals the tendency to the pyramidal form, to restless growth, to tapering and diminishing forms. Provided with heavy buttresses at the corners, between which the surfaces of the walls are perforated by large, richly-proportioned window-openings, they terminate in a slender, towering cap, which, in the most perfect models of the style, is entirely of open-work, and formed of eight stone ribs and rich figures in tracery, and which exhibits in its light filigree look the bold triumph of mind over matter, — of the æsthetic principle over all that is merely expedient and practical.

The portals play an important part, not only in the façade,

but also in the general exterior. Narrower and higher than those of an earlier period, they are generally divided by a central stone pillar, and display in the ornamentation of their sides a rich variety of forms, which carry on only more boldly and brilliantly that which was begun in the Romanesque period. This ornamentation consists of a number of sharply-defined, strongly-projecting, and deeply-fluted members; and in the deeper flutings are statues of saints standing on slender pillars with delicate capitals; while in the archivolts separate seated figures or little groups are to be seen, ranged in rows one above the other, placed on consoles, and protected by canopies. But, inasmuch as the arrangement of these groups with their bases corresponds to the respective radii of a circle, they have something forced and unnatural about them. The field of the arch is also adorned with representations in relief, that are generally arranged in separate rows one above the other; which is rather an arbitrary division than an organic proportionment of the space. Nevertheless, these portals, by the richness of their adornment, as well as by the generally significant, symbolic composition of their sculpture, create an impression of the greatest richness and imaginative power.

Such are, in the main, the chief features of a system, which, it is true, is not always so richly and consistently developed, and which, moreover, allows a considerable scope to national peculiarities. Everywhere the style retains its pure beauty and harmony only until about the year 1350. From that time forth there begins a restless fermentation in architectural taste, which undermines the harmonic unity, wrests the decorative portion from its combination with the constructive, and ends in the complete degeneration and dissolution of the style. We must bear in mind the peculiarity of this process of development when we come to consider the separate local groups.

B. THE GOTHIC IN DIFFERENT COUNTRIES.

FRANCE.[1]

The very natal hour of Gothic architecture, and the spot whence it arose, may be accurately determined as in no other case among the earlier styles. Paris, with its immediate vicinity, was its cradle; and the first processes of its development took place in the north-eastern districts of France. The ingenious architects of Northern France, with their clever combinations, first found out how to blend into one effective whole the separate elements produced here and there by the various French schools, — the flying buttress-system of the South, the opulence of the Burgundian choir, and the cross-vaulting of Normandy. As early as the middle of the twelfth century, while the remainder of the Western world still built and thought according to the strictly Romanesque manner, a new choir was added to the Church of St. Denis at Paris (consecrated 1144), under the brilliant and energetic rule of the art-loving Abbot Suger, which, in spite of later restorations, exhibits, undoubtedly for the first time, a complete system of buttresses, with the pointed arches accompanying it, and the beautifully-designed choir with its surrounding aisle, and wreath of chapels. It is true that this aisle, with its chapels, was still semicircular: in fact, the Romanesque forms were adhered to in matters of detail in all buildings down to the thirteenth century. But, notwithstanding this, the idea of the construction and composition was a new one: it was, in short, the Gothic.

A whole series of church-edifices, far and near, speedily followed this system; at first, exhibiting all manner of experi-

[1] Denkmäler der Kunst, plates 50, 51. See also the works referred to in the chapter on the Romanesque style. [The student should also read the chapter in Michelet's History of France, vol. ii. chap. ix., in which the Gothic architecture is described. Viollet-le-Duc's Dictionary of Architecture, with its numerous illustrations, is an inexhaustible mine of information on the subject. For an adverse estimate of the system, see Fergusson's Hand-Book of Architecture.]

ments and innovations, while still adhering in their details to the Romanesque element, but later showing a consistent development and progress. The beautiful Church of St. Rémy at Rheims, and the grand Cathedrals of Laon and of Paris, belong to this series. The last two resemble each other closely in plan and execution: both have massive round pillars, galleries extending above the aisles, and above these, again, an especial triforium, as well as the broad hexagonal vaulting of the previous period. In both buildings the effect of the façade is one of impressive strength and massive grandeur, adopting anew, as a special feature of the main structure, the great wheel-window of the Romanesque epoch, — a feature destined to a richer and more splendid perfection by the adoption of Gothic tracery. The vast Cathedral of Bourges, begun at this time, is an example of the same class.

With the beginning of the thirteenth century, the consequences of the movement previously started began to be more strictly defined; the system of the interior attained to its freest and clearest expression; and the superstructure acquired that airy lightness, that imposing boldness in its proportions, which henceforth necessarily gained for the Gothic style its supremacy throughout the Western world. The earliest of its productions, the Cathedral of Chartres, — the choir and nave of which were restored (1195 to 1260) after having been burned, — shows a massive severity, reminding one of the Romanesque manner, especially in the formation of the windows and buttresses, as well as in the development of the choir. The Cathedral of Rheims — begun in 1212, and completed in the course of the century by Robert de Couci — is freer, bolder, and lighter, its façade (Fig. 297) offering the most splendid example of the perfect unfolding of the early Gothic idea. But the Cathedral of Amiens (built from 1220–1288) is in itself a magnificent epitome of the results of all preceding experiments, carrying out as it does, for the first time, the principle of the Gothic style in successful consistency, down to the last detail;

and offering in its ground-plan and superstructure a perfect model, destined to exert no unimportant influence upon the most considerable monuments of the West (Figs. 290, 291).

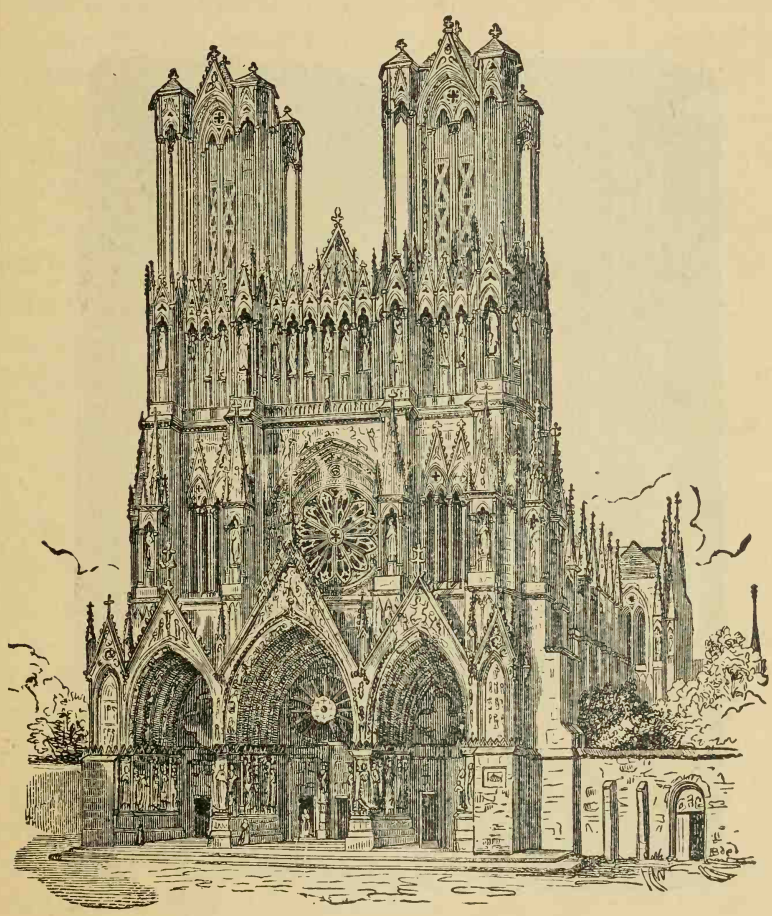


Fig. 297. Façade of the Cathedral of Rheims.

The pillars in this structure had gradually acquired their slender, clustered form; the capitals were adorned with elegant foliage; the unwieldy upper galleries were done away with, but the triforia and windows fill their place with the utmost

splendor; and, in the ground-plan of the choir with its seven chapels, the polygonal design is carried out in a regular manner. While in this church the nave attains a height of a hundred and thirty-two feet and a width of forty-two, the Cathedral

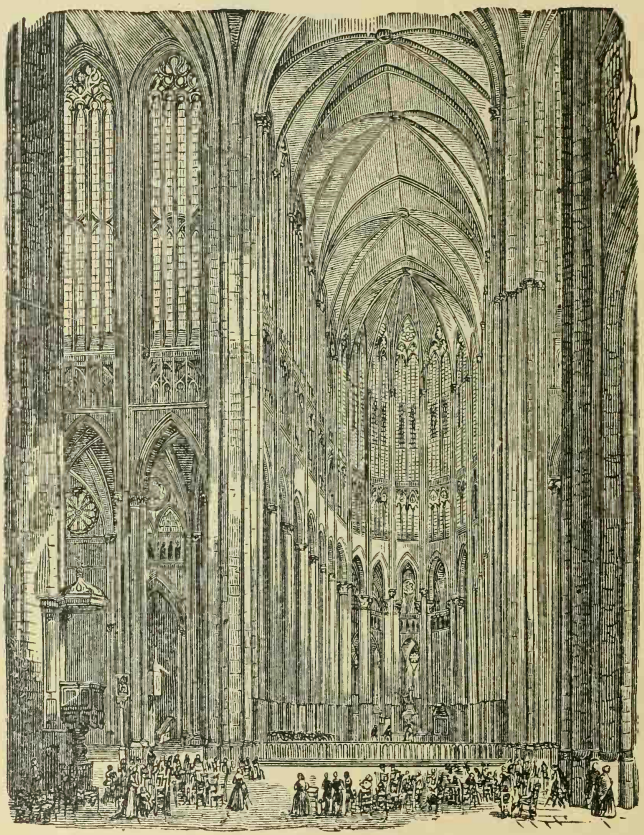


Fig. 298. Interior of the Cathedral of Beauvais.

of Beauvais (Fig. 298), begun soon after, aimed in so daring a manner at surpassing all proportions hitherto successfully attempted, with its nave forty-five feet wide by a hundred and forty-six high, that in 1284, only twelve years after its comple-

tion, the choir fell in, rendering a complete remodelling and restoration necessary. The system of the Gothic order was now firmly established, and was introduced everywhere with the most magnificent results. The reign of St. Louis, about the middle of the thirteenth century, was the epoch of the noblest and most perfect development of it; and the chapel erected by this king in his palace, now the Sainte Chapelle at Paris (built by Peter of Montereau 1243–51), is decidedly the choicest gem of this classic period of Gothic architecture (Fig. 296). Besides such structures, the architectural enthusiasm, which had now reached its highest point, led to the splendid renovation of many of the cathedrals. The restoration of the Cathedral of Troyes, begun in 1208, was undertaken in the first quarter of the century. In Normandy the vast Cathedral of Rouen was constructed between 1200 and 1280. The Cathedral of Le Mans received the addition of a superb choir, designed in the noblest Gothic, as a complement to its fine Romanesque nave. The smaller Cathedral of Tours was an elegant imitation of the Church of Amiens. Farther south, this style was universally popular; and the Cathedrals at Auxerre, Lyons, Clermont-Ferrand, Limoges, and the choir of the Narbonne Cathedral, bear witness to the almost undisputed sway which it henceforth exercised. In the French cantons of Switzerland, its influence may be recognized in the Cathedral of Geneva; and even more markedly in the noble, severely, early Gothic Cathedral of Lausanne. Yet a simple ground-plan, with a broad, single-naved main structure and chapels built within the walls, still held its own in Southern France, as in the case of the magnificent Cathedral of Alby, begun in 1282, and slowly carried on till its completion.

During the fourteenth century, when the country was exhausted and divided by the disastrous wars with England, a less rich development is observable in France; though even at that time there are instances of partial renovations and restorations of older structures. Not only are the older cathedrals (still in

process of construction) completed, but the daring, almost exaggerated slenderness and airy elegance of the system, which

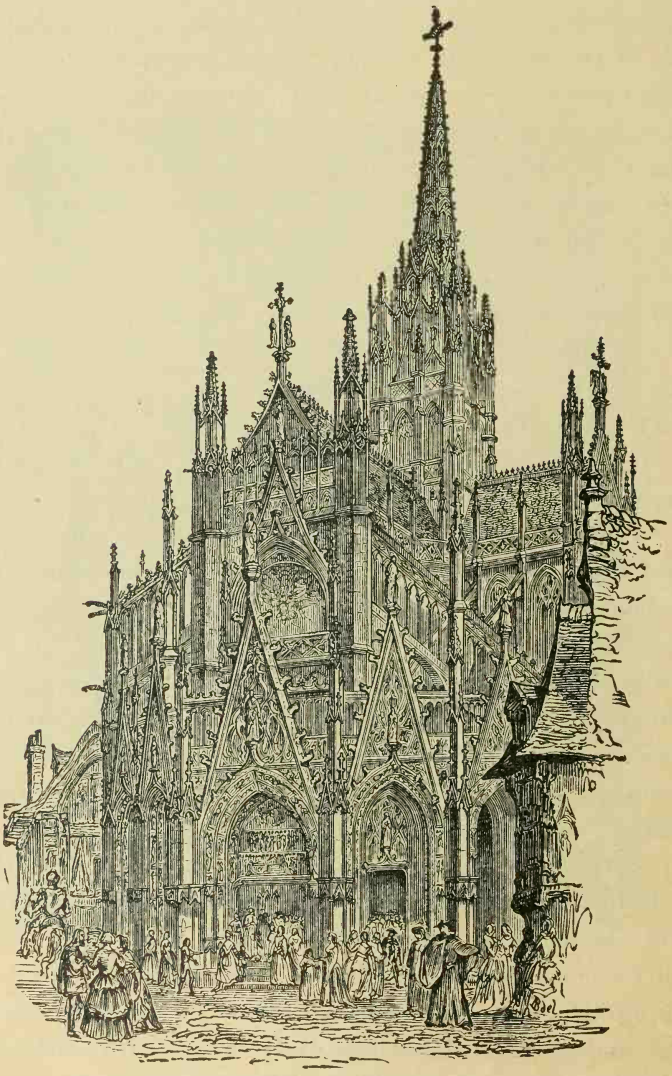


Fig. 299. Church of St. Maclou at Rouen.

had now attained to its final development, are most admirably

illustrated in churches like St. Ouen at Rouen (begun in 1318), and the still unfinished St. Urbain at Troyes. After the beginning of the fifteenth century, a gorgeously rich after-growth of the Gothic began to unfold itself, designated by the French under the name of the Flamboyant style. This style delights in a preponderance of magnificent decoration, which goes hand in hand with a playful, fanciful treatment of the details. The tracery of the windows is particularly affected by this manner, being composed of flame-like curves. The arches, also, assume an outward curve, a too tapering, or a too obtuse form; while an exuberance of splendid but somewhat lifeless tracery spreads itself over the exterior. Normandy is particularly rich in unusually elegant productions of this style, among which St. Maclou at Rouen is conspicuous for the magnificence and richness of its execution (Fig. 299). This closing epoch is marked by a richer decorative construction in secular buildings and private houses, as is shown in the Palais de Justice at Rouen, the Château Meillant, and the house of Jacques Cœur at Bourges.

THE NETHERLANDS.[1]

The provinces of the Netherlands, bounded by the great realms of France and Germany, present, as might be expected, a distinctly-defined reflex of the influence and artistic position of these powerful neighbors in their architectural works. During the Romanesque epoch, when Germany was pre-eminent in Europe, and led the van in all artistic progress, the architecture of the Netherlands was marked by the predominating characteristics of the neighboring Rhineland: but, when the influence of France became all-powerful during the Gothic era, this influence, in turn, was most strongly felt by the weaker state; and henceforth the architecture of the Low Countries adopted the severe early Gothic style of France, and long continued in this primitive method.

[1] Denkmäler der Kunst, plate 51. Schayes: Histoire de l'Architecture en Belgique. 4 vols. Brussels, 1849.

The Cathedral of St. Gudule at Brussels, a building of impressive forms and grand proportions, belongs to the more notable edifices in the Netherlands; as do also the Cathedral of Utrecht, likewise executed on a French ground-plan, and the Cathedral of Antwerp, begun during the late era of 1352, and only completed in the fifteenth century, — this last a structure of grand and vast design, to which subsequent enlargement has added a main building with seven naves, quite unrivalled in the loveliness of its picturesque vistas. In Holland, this style, even in buildings of considerable design, is robbed of its richness by the employment of brick, and by the frequent use of wooden roofs instead of stone vaultings.

Secular architecture in the Netherlands, especially in Belgium, had attained to great importance, resulting from the power and consideration which had been acquired at that time by the Flemish cities through trade and commerce, — a power only rivalled in all Europe by that of the great free cities of Italy. Burgher opulence and energy are grandly and vigorously expressed in the secular buildings of these towns. The design is often grand and spacious, far exceeding the actual requirements of the building. It borrows the essential features of its decoration from contemporaneous church-edifices, but in such wise, that, in its employment and composition, the secular character is distinctly to be recognized. Thus arose not only town-halls, but also guild-halls, and various other structures for the public objects. Jutting turrets generally spring from the corners of the buildings; while the centre is frequently crowned by a mighty bell-tower, the so-called *beffroi* (belfry).

How large must have been the means at the disposal of the rich guilds of these mighty towns for such public buildings is proved among other kindred structures by the Hall of the Cloth-makers at Ypern, built between 1200 and 1364, and now used as the Town Hall (Fig. 300). The building, of considerable dimensions, rises in two stories, with finely-executed pointed-arched windows. It is surrounded by a rich cornice, and has

slender jutting turrets at the angles; while it is dominated by a massive belfry rising from its midst, from the angles of which spring again four elegant slender turrets. The Town Hall at

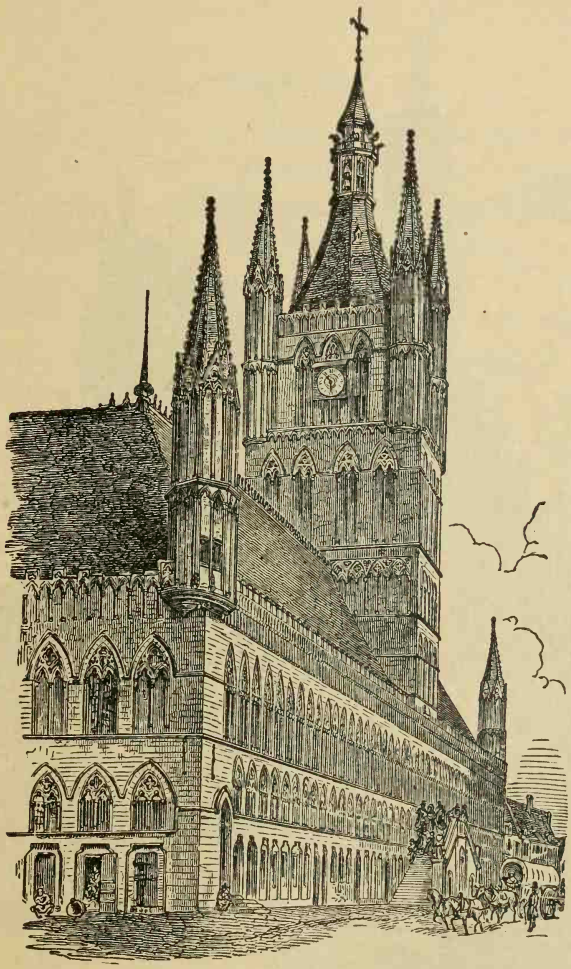


Fig. 300. Town Hall at Ypres (Ypern). Formerly Hall of the Clothmakers.

Bruges, begun in 1284, but only completed at a late date, is similar in design. The Council House at Bruges, begun in the year 1377, shows the highest perfection attained in these

secular structures, exhibiting as it does, in its narrow, pointed window-arches, its rich ornamentation of statues with their protecting canopies, its elegant battlements, and jutting turrets at

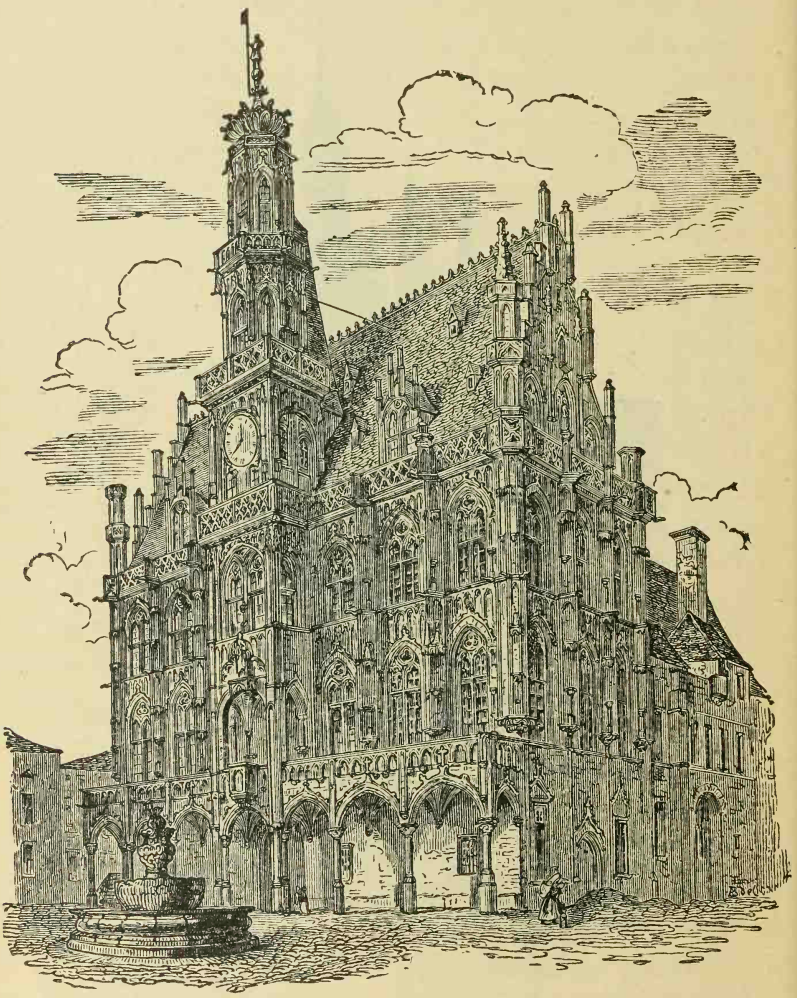


Fig. 301. Town Hall at Oudenarde.

the angles and in the centre, a design as rich as it is consistent. During the succeeding period, this style attains to its grandest

result in the Council House at Brussels (1401–55): to which we may add the still more magnificent Town Hall at Louvain, belonging to the second half of the fifteenth century; and that of Oudenarde (Fig. 301), built as late as the sixteenth century (1527–30).

GERMANY.[1]

At first, Germany appears to have set her face against the Gothic style more strenuously than most other countries. Her adherence to the traditional Romanesque only permitted a very gradual recognition of the excellences of an architectural method which had sprung up on a foreign soil: indeed, this recognition did not take place until the new manner, through the so-called Transition style, began, as we have seen, to exercise a modifying influence upon architectural productions. Even then, for a long while, the Gothic only appears in isolated cases; while the Romanesque tradition retains its power until late in the thirteenth century, producing at that late day a series of its most notable works. For this very reason, however, the Gothic was destined to attain a more distinct and consistent development here than elsewhere.

The choir of the Dom at Magdeburg,[2] begun in 1208, — which exhibits the polygonal termination of the choir, with its surrounding aisle, and series of chapels, after the French model. still interwoven throughout, however, with Romanesque details, — is among the very first buildings which betray a tendency to the Gothic style in Germany. The main structure of this church belongs to the fourteenth century; and the façade with its two stately towers was only finished in 1520. The pure Gothic buildings of Germany show, from the first, an originality in the conception of the style, a free play in the modifi-

[1] Denkmäler der Kunst, plates 53–56. See also the works referred to in the chapter on Romanesque Architecture.

[2] Denkmäler der Kunst, plate 53, fig. 5. Details in plate 54 A. Clemens, Mellin, and Rosenthal: Der Dom zu Magdeburg. Folio. 1830.

cation of the fundamental plan, a delicacy in the development of the details, which give splendid proof of the creative power of the German masters. This is pre-eminently the case with the Church of the Virgin at Trêves[1] (built between 1227 and 1244), in which the central structure, formerly regarded with so much favor, receives new life from the Gothic system, and especially from the spirited application of the French wreath of chapels. Not less original, but incomparably richer in results for further development, is the impress of the same tendency on the Church of St. Elizabeth at Marburg (1235–83),[2] which, in the construction of choir and transept, goes back to the older Rhenish design of a polygonal termination, offering in the main structure a notable example of the first Gothic hall-church, with three naves of equal height, although the windows are disposed in two rows, one above the other.

In its famous masterpiece, the Cathedral at Cologne[3] (commenced in 1248), the German Gothic adheres more unconditionally to French models; so that the entire choir, with its aisle, and wreath of chapels, is almost identical with the Cathedral at Amiens. But in the distinct, regular construction of parts, in the noble development shown amid all its wealth of ornament, the German style here attains an independent perfection. After the consecration of the choir in 1322, the builders gradually advanced towards the completion of the transept and main building; in the design of the latter, with its five naves, again reaching the highest development of space. The central nave rises to a height of one hundred and forty feet, with a breadth of forty-four feet. The total exterior length of the vast building is five hundred and thirty-two feet. The whole was to have been finished with two colossal towers,

[1] C. W. Schmidt: Baudenkmale von Trier. Trêve, 1836–41.

[2] Denkmäler der Kunst, plate 53, figs. 6, 7. G. Moller's Denkmäler deutscher Baukunst. Folio. Darmstadt, 1821. Continued by Gladbach.

[3] Denkmäler der Kunst, plate 54, 54 A, and 54 B. Compare the splendid work of Boisserée, Der Dom zu Köln, Stuttgart, 1823; and the recent work of Schmitz and Ennen, Cologne, 1877.

with slender open-work spires. These remain unfinished; though the original sketch of the design, recently discovered, offers a solution to this task, the difficulties of which seemed insurmountable.

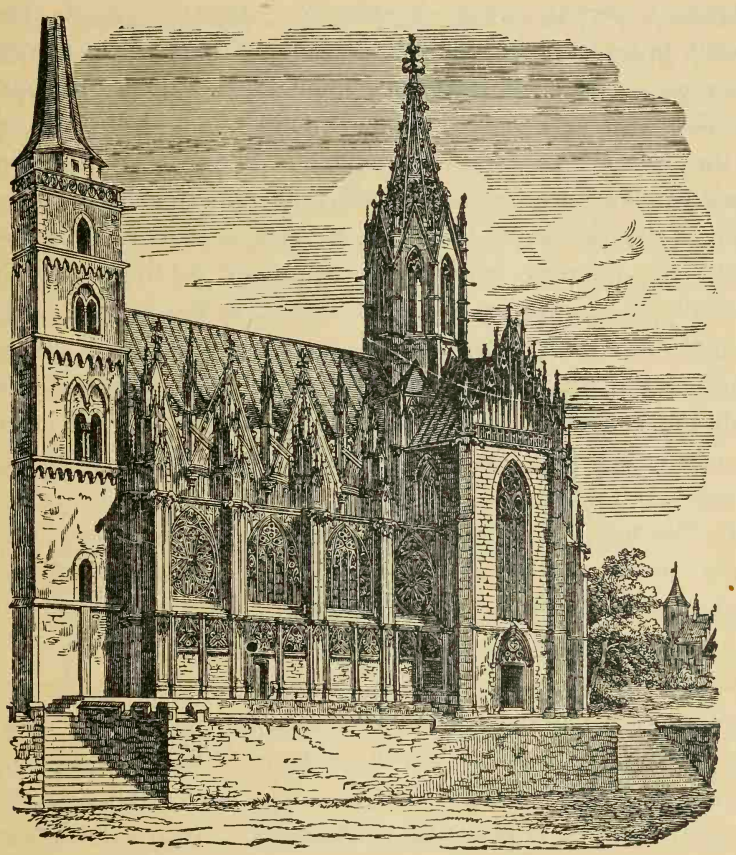


Fig. 302. The Church of St. Katharine at Oppenheim.

Farther up the Middle Rhine, the exquisite Church of St. Katharine at Oppenheim [1] (1262–1317) is a far more original monument, and especially remarkable for a splendidly orna-

[1] F. H. Müller: Die Katharinenkirche zu Oppenheim. Darmstadt, 1823. A splendid work in folio.

mented exterior (Fig. 302). In the course of the thirteenth century, the nave of the Cathedral at Freiburg[1] was erected; a somewhat heavy structure, though its west tower, which projects from the façade, is the noblest specimen extant of a fretted, open-worked spire. The Minster at Strasburg,[2] too, exhibits a certain grave severity of proportion in its enormously broad and splendidly finished nave, completed in 1275; but preserves an admirable specimen of the amalgamation of the German and French manners in its façade, begun in 1277 by the architect Erwin von Steinbach. The gloriously beautiful wheel-window, forty-two feet broad, as well as the sharp accentuation of the horizontal members, belongs to the French school; whilst the German tendency is expressed in the particularly well-defined arrangement of the bold plan of the double towers; though the north tower only — soaring to a height of four hundred and fifty-two Rhenish feet from the ground, together with the somewhat lawless and playful sculptured decoration of a later epoch — was completed by Johann Hültz of Cologne in the year 1439.

In Southern Germany, the Cathedral at Regensburg (Ratisbon),[3] commenced in 1275, exemplifies the German Gothic in a remarkably distinct and noble manner. The rich French choir-structure is done away with, and in its place each of the three naves is distinguished by an independent polygonal termination; an arrangement in which we see a re-action towards the simpler German plan, which henceforth is accepted as the favorite fundamental design in Germany. On the other hand, the choir of the still unfinished Cathedral at Prague, begun in 1343 by Matthias von Arras, and continued by Peter of Gmünd in 1385, displays an entire return to the French ground-plan.

[1] Denkmäler der Kunst, plate 53, figs. 1–4. Moller's Denkmäler.

[2] Denkmäler der Kunst, plate 53, fig. 8.

[3] Denkmäler der Kunst, plate 55, fig. 3. Popp and Bülau: Die Architektur des Mittelalters in Regensburg. Folio. Regensburg, 1834.

The greater number of the structures we have named, though their foundation dates back to the thirteenth century, were, owing to their great size, not completed before the following century, or, in some cases, even later. Altogether, Germany in the fourteenth century experienced a renewal of her golden age of art: indeed, for the second time, she stood forth a leading spirit in the artistic world, and through the influence of her architecture, which had now completely passed into the flesh and blood of her national life, dominated nearly the whole European world, even to Italy and Spain. The beginning of the nave of the Cathedral of Halberstadt[1] dates back to the thirteenth century, though its choir — which retains the surrounding aisle, but rejects all the chapels, excepting one on the eastern side — was only added after 1327. However, the structure, as a whole, remains one of the finest possible examples of the massive and well-proportioned yet exquisitely-developed German Gothic. The five-naved Minster at Ulm,[2] commenced in 1377, is one of the most imposing designs among South-German structures; its somewhat bare proportions being counterbalanced by its vast dimensions. The unfinished tower was to have tapered into a bold, open-work spire.

A degeneracy in the nobler type of architectural conception, from this time onward, must be attributed, more than to any other cause, to the preponderance of the burgher element in society. Architecture acquires a somewhat mechanical expression: the details are not free from a certain arbitrary and artificial treatment; for instance, the playful forms of stars and net-work are particularly noticeable in the vaulting. In the tracery of the windows, the so-called *vesica piscis* form prevails; while, on the other hand, the division of the pillars is less strict. Sometimes, indeed, the capital is altogether omitted; and the mouldings of the pillar, branching out on every side, radiate immediately into the ribbed vaulting (compare Fig. 303).

[1] F. G. H. Lucanus: Der Dom zu Halberstadt. Folio. Halberstadt, 1836.

[2] Denkmäler der Kunst, plate 55, figs. 4, 5.

The dimensions, however, are usually considerable, though the more refined beauty of proportion may be lacking, — a want which is made good by the lavish wealth of detail ; portals and

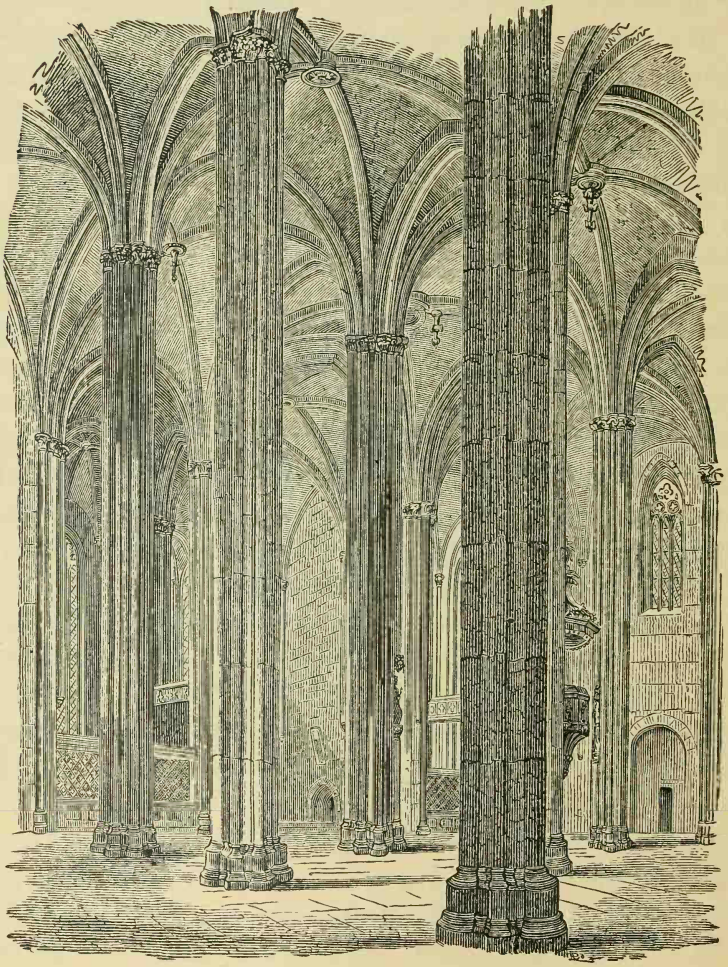


Fig. 303. Interior of the Church of St. Mary at Mühlhausen.

pulpits, tabernacles and lecterns, being often ornamented with an admirable exuberance of fancy. The preponderance of the

far balder form of the hall-church (i.e., church of which the ground-plan was either square or rectangular, and undivided by aisles), which came more and more constantly into use in Germany after the fourteenth century, had its origin in the same cause. The principal seat of this style is in Westphalia and Saxony, where the Liebfrauenkirche (Church of the Virgin) (over the water), and the Church of St. Lambert at Münster,[1] the Wiesenkirche at Soest, the five-naved Church of St. Mary at Mühlhausen (Fig. 303), and the Cathedrals of Minden and Meissen[2] (the former entirely built in the thirteenth century), are noble specimens of this architectural form. There are only isolated instances of hall-churches in South Germany. One of the most elegant examples, the Church of Our Lady at Esslingen,[3] is remarkable for richly-decorated gates and an exquisitely graceful open-work spire (Fig. 304). The Church of the Holy Cross in Gmünd is a structure of slender elegance and beauty of proportion, and rich in plastic decoration. The Church of Our Lady in Nuremberg (built from 1355 to 1361) is particularly interesting on account of its rich façade. St. Sebald has a choir, which, in its surrounding aisle of equal height, displays an imposing example of this hall-design as applied to a polygonal ground-plan; and the Choir of St. Lawrence (1439–77)[4] follows the same model. The nave of this latter church is a noble production of the thirteenth century, with a façade remarkable for a superb wheel-window, and a portal decorated with unusual lavishness.[5] In the Church of St. Stephen at Vienna,[6] one of the grandest specimens of Ger-

[1] W. Lübke: Die mittelalterliche Kunst in Westfalen. Leipzig, 1853.

[2] Denkmäler der Kunst, plate 55, figs. 1, 2. Schwechten: Der Dom zu Meissen. Folio. Berlin, 1823.

[3] C. A. Heideloff: Die Kunst des Mittelalters in Schwaben. Part I. of Supplement, with continuation by Beisbart. Stuttgart, 1855.

[4] Denkmäler der Kunst, plate 55, fig. 6.

[5] C. A. Heideloff: Nuremberg's Denkmäler. Nuremberg, 1825.

[6] Denkmäler der Kunst, plate 55, figs. 7–9. Tschischka: Der S. Stephansdom in Wien. Folio. Vienna, 1853.

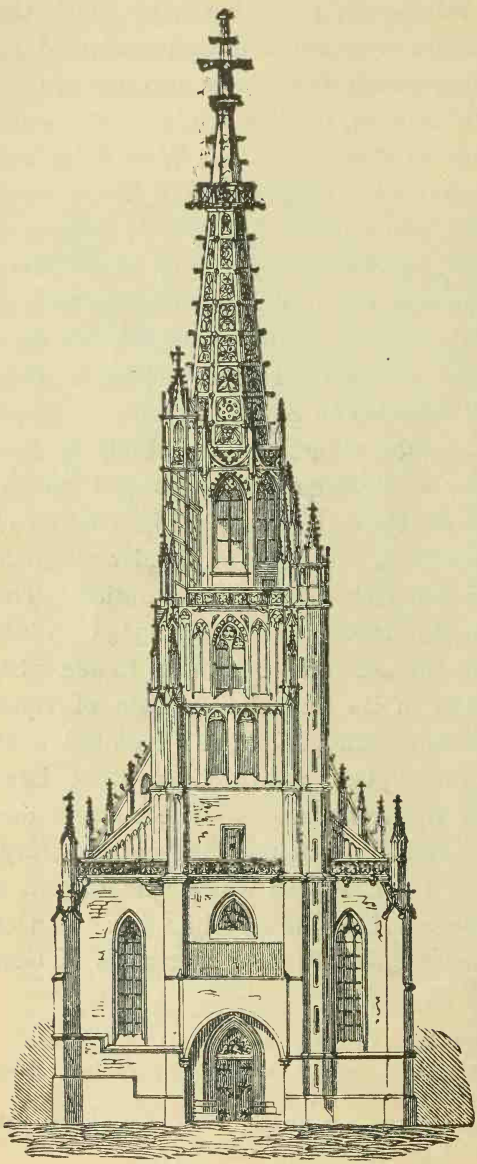


Fig 304. Church of Our Lady at Esslingen.

man Gothic architecture, the hall-plan is represented, at least in part, since the middle nave is somewhat higher than the sides, though windowless. The choir, begun in the fourteenth century, exhibits, on the contrary, three naves of exactly equal height, ending in polygonal apses. On the exterior, however, the clumsiness of the colossal roof is modified by singularly beautiful side-gables with pierced tracery (Fig. 305); while in the giant tower, soaring, pyramid-like, four hundred and thirty-five feet into the air, we behold one of the most superb masterpieces of Gothic architecture. This structure was begun by the architect Wensla, and completed in 1433.

The last period, beginning with the fifteenth century, shows a considerable number of specimens of the hall-form, in the Saxon

provinces particularly. The churches of this class are mostly of a light and spacious appearance, soaring upward freely and boldly, but in the execution of details already infected with all the degeneracy of this half-insipid, half-fantastic period. A restless winding, twisting, curving, and intersecting of parts, is observable, and may be set down as a specimen of true Gothic pedantry, as in the case of the north portal of the Cathedral at Merseburg, whose nave was consecrated in 1517. Another eccentricity, not less barbarous, occurs in cases where architecture so far forgets itself in crude realism, that it loses sight of the ideal laws of construction upon which all its power rests, and slavishly imitates the exact shapes of trees and branches in stone, combined with all manner of fantastic monstrosities. This is noticeable on the gate of the Cloister Church at Chemnitz, which belongs to this closing epoch. The Church of St. Peter and St. Paul at Görlitz (1423–97) is particularly light, bold, and free. The Church of the Virgin, or Market Church, at Halle (built as late as 1530–54), and many of the

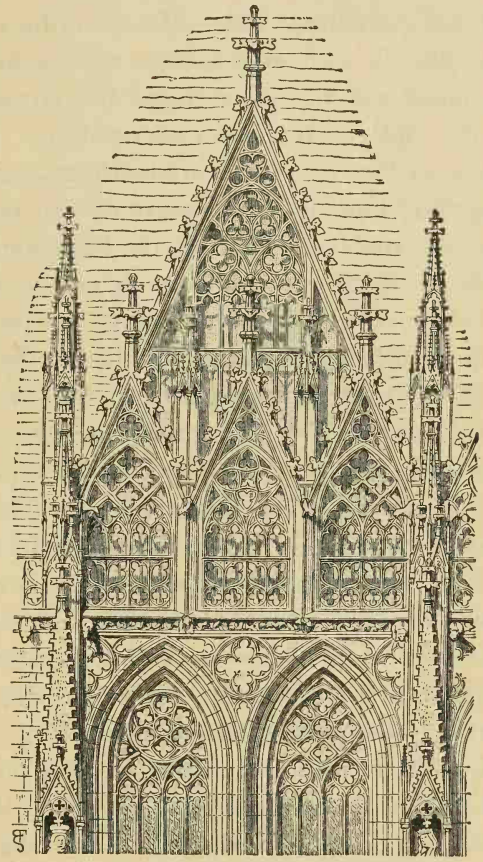


Fig. 305. Gable from the Church of St. Stephen at Vienna

same kind, may be mentioned as among the edifices of this period.

In the provinces of the North-German coast a quite special modification of the Gothic may be observed in the case of brick structures,[1] which, departing in no wise from their earlier traditions, still expressed a certain individuality by means of robust and massive designs and strong piers, as well as by a rich and elegant surface-decoration. Taking them as a whole, the earlier structures are, without doubt, more complete in a technical point of view, as well as more thorough and solid; while after the middle of the fourteenth century, and still more decidedly after the beginning of the fifteenth, a growing rudeness in the style of the whole keeps pace with a luxuriantly rich surface-ornament. It is worthy of remark, that these structures remain unplastered both without and within, showing the unadorned, grave, strongly effective color of the brick.

A few churches follow up the plan of the lofty nave, and even have the richly-constructed French termination of the choir, save that the buttress-system is noticeably simplified, and the splendid ground-plan is likewise essentially modified. The Church of St. Mary at Lübeck (begun 1276), a structure of grand proportions and severe gravity of construction, is decidedly the masterpiece of this school. Of kindred style is the Church of the Cistercians at Dobberan, completed in 1368, noble in its execution, with an elegant lightness of effect. The Cathedral at Schwerin is of much the same type as this last, only more grandly massive in its effect; nor are the vast Churches of St. Mary at Rostock and Wismar less so. The same conception finds an outgrowth in Pomerania also, in several considerable monuments; as, for instance, St. Mary's Church at Stargard, and another at Stralsund (completed in 1460). A simplified system of the same style is exhibited by the Cathedral at Havelberg, as well as the Cathedral at Bres-

[1] Denkmäler der Kunst, plate 56.

lau, — restored in its older parts, — and St. Elizabeth's Church in the same place.

The number of hall-formed churches is far greater in which a splendid effect is reached, especially in more recent times, by means of rich surface-decorations, with colored, glazed tiles in the most elegant patterns. This style appears in singularly rich and yet noble forms in St. Mary's Church at Prenzlau (1325–40), and is finely and harmoniously displayed in the Cathedral and St. Mary's Church at Stendal; while it attains giant proportions in St. Mary's at Colberg, and is grander still, though without any effect of detail, in the mighty Church of St. Mary at Danzig, — a contrast to the last-named being presented by the lavish development of gorgeous surface-decoration in St. Katharine's at Brandenburg, begun in 1401 by Master Heinrich Brunsberg of Stettin. Although the Cathedral at Königsberg has a more lofty middle nave, it must be classed among hall-formed churches, because the nave, like that of St. Stephen's at Vienna, has no independent means of illumination. Finally, South Germany can boast of brick structures of the same order, remarkable for their vast proportions, in the Church of Our Lady at Munich (1468–88), and in the Church of St. Martin at Landshut, finished in 1473.

In Germany, buildings for secular purposes are not constructed on so grand or so splendid a scale as in the Flemish towns; but they are not lacking in variety and often nobility of form. Some stately town-halls are good specimens of building in hewn stone. The Hall at Brunswick, especially, is remarkable for its original design and graceful two-storied arcades; while the Hall at Münster (Fig. 306) has a gable rising in slender proportions, well designed, and adorned with windows and statues. Noteworthy private residences may be found at Münster, at Kuttenberg, and at Nuremberg, where the Nassau House is noticeable for its simple design and elegant hexagonal angle-turrets. Among the castles, Burg Karlstein in Bohemia, built by Charles V., and the grandly-planned Al-

brechtsburg at Meissen, are prominent. The Town Hall at Hanover, the elegant Town Hall at Wernigerode, not to

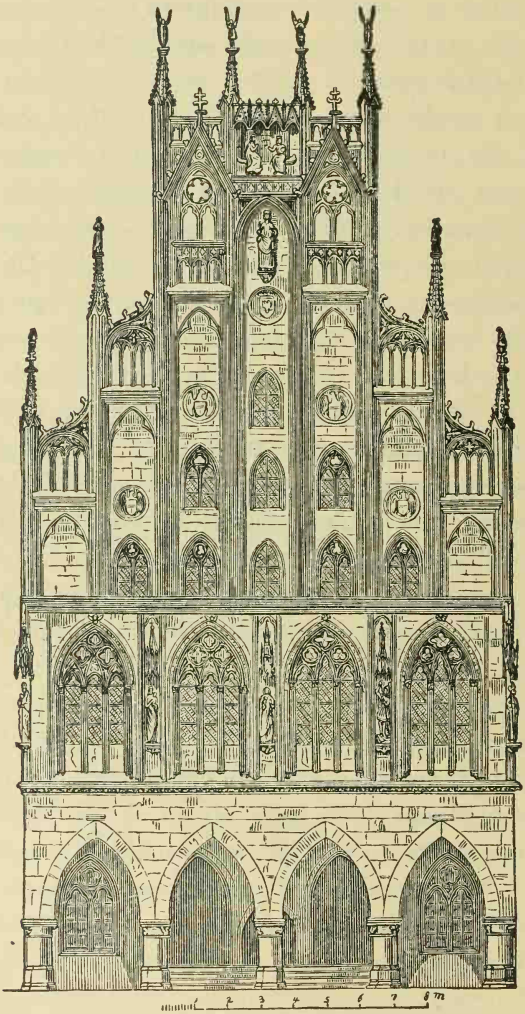


Fig. 306. Town Hall at Münster.

mention others, are specimens of frame structures of spirited execution.

The progress made by secular architecture in the regions where brick is used is considerable. Tangermünde possesses one of the most sumptuous council-houses extant, with a richly-pierced and ornate gable; while Stendal can boast, in its Uenglinger Tower, of a town-gate that unites a certain graceful elegance with spirited construction and bold strength. The secular edifices in the Prussian provinces formerly belonging to the Teutonic knights are the most magnificent of all. The

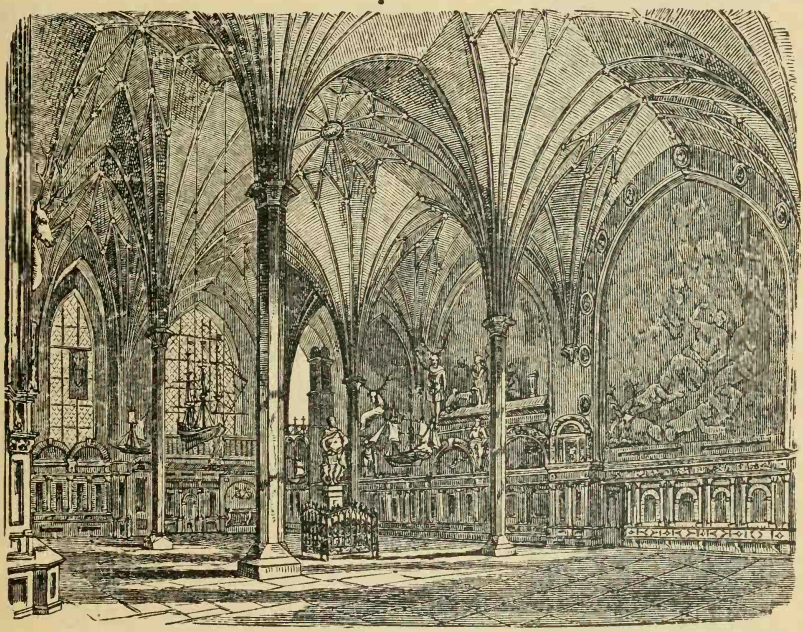


Fig. 307. Hall of the Artushof at Danzig.

Artushof in Danzig, the ancient assembly-hall of its merchant-princes, belongs to the most admirable structures of this class. The vaulted roof is supported by slender columns of granite, its ribs expanding on every side like palm-leaves, giving an elegant, fan-like shape to the vaults, — a favorite style in the Prussian houses of this Order (Fig. 307). This architecture achieves its greatest triumph in the chief seat of the

Teutonic Order, the proud Castle of Marienburg, which united in its central structure the residence of the grand master, with its superb offices, the refectory of the Order, and other subordinate buildings of great variety in their design, in a complete whole as grand as it was artistic.

ENGLAND AND SCANDINAVIA.

For the second time, England[1] received a new style of architecture from France; but she now understood, even better than on the first occasion, how to mould it to an independent characteristic expression; so that the English Gothic offers a sharply-defined contrast to that of the Continent. The design of the ground-plan now undergoes an essential simplification, not only in the fact that the main building never has more than three naves (to compensate for which, however, it has an unusual length), but in the plan of the choir, which goes back to very sober and moderate proportions. Not content with an almost entire rejection of surrounding aisles, and wreath of chapels, the choir, as well as the aisles, usually terminates rather tamely in a straight wall; only receiving as an addition on the eastern side the Lady Chapel, but not enriched by it. Added to this, the choir is frequently of equal length with the nave; so that the whole structure stretches out to a great length, only somewhat interrupted by the two transepts, which are now often retained: thence it happens that the comparative height

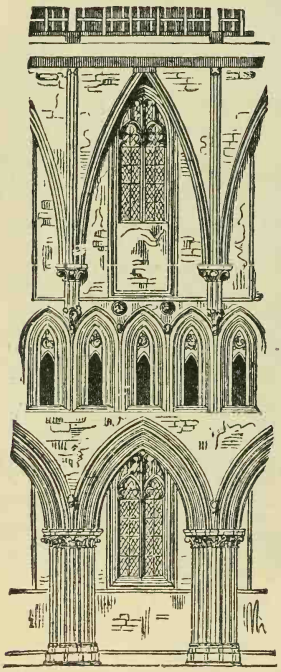


Fig. 308. Interior System of Wells Cathedral.

1 Denkmäler der Kunst, plate 52. Consult also the works cited in the chapter on Romanesque Architecture.

of these buildings is singularly unimpressive, and that the cross-vaulting of the roof usually springs from corbels on the wall either below or above the triforia, without any connection with the system of piers; so that the vertical development can only be regarded as subordinate. The Cathedrals of Wells (Fig. 308) and of Worcester (Fig. 309) offer examples of this arrangement, — the first in quite a disconnected composition; the last with an attempt to bring about at least an apparent connection of the supports of the vaulting with the arcades. In this fact we again perceive that English disinclination, more decidedly evinced during the earlier periods, for the vaulted structure, which, even at this epoch, is not apprehended in its full organic consistency. The exterior likewise experiences a kindred simplification; for the buttress-system is confined to cases of unavoidable necessity, and the flying-buttress especially is often dispensed with. Hence a severe horizontalism of outline preponderates here as well, being brought out still more decidedly by the flat roof, hidden from sight behind the lofty battlements. As a rule, two stately towers spring from the façade, with the usual addition of a third massive square tower over the great square where the transept intersects the nave; but even these towers very rarely terminate in tapering spires, being generally finished with battlements, and with small turrets at the angles.

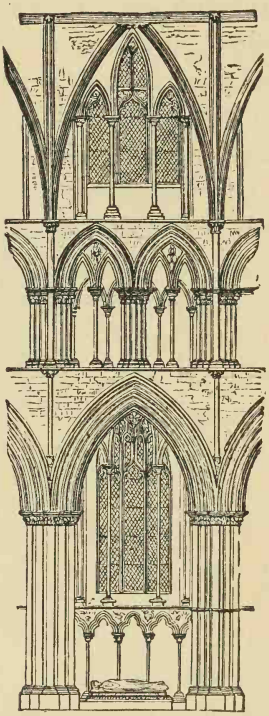


Fig. 309. Interior System of Worcester Cathedral.

The first introduction of the Gothic style in England took place in 1174, when a French architect, William of Sens, was

called upon to carry out the restoration of the Cathedral at Canterbury after its destruction by fire. The semicircular termination of the choir, together with the surrounding aisle, and the construction and organization of the whole structure, no less than its details, correspond, for the most part, with the early Gothic, just then prevalent in Northern France, though still with some intermixture of the Romanesque style. In the course of the next century, Westminster Abbey in London, the choir of which dates from 1245–69, is the only work built on the model of the French-cathedral design, with its polygonal choir, surrounding aisle, and circle of chapels, to which is added a fully-organized system of buttresses. For the rest, England soon generally adopted the new principle, with such specific modifications, however, that her people, not without reason, have given the name of Early English to the style of their architectural monuments of the thirteenth century. Starting with the common ground-plan described above, this style developed a severe simplicity in the fundamental forms, which, however, reveal in the details a rich capacity for life. Since the piers stand without any apparent structural connection with the vaulted roof, they resolve themselves, as it were, into a sheaf of slender shafts, which often loosely encircle the parent stem. The mouldings of the arches of the arcades correspond to these clustered columns in the richness and variety of their profiles. Above the arches of the nave there is always a triforium, consisting either of separate lancet-arches, or of groups of lancet-arches separated by slender columns. As a rule, the windows do not yet follow the Gothic geometric tracery, but are usually narrow and lanceolate, and arranged in groups of two or three together. The simple cross-vaultings of the nave rest upon short columns supported by corbels projecting from the clerestory wall, and only occasionally carried down to the arches of the nave, though even then without any structural connection with the piers (consult Figs. 308, 309).

The Cathedral of Salisbury belongs to the most important

structures of this epoch (1220–50), being perfectly sustained and consistent throughout, — a noble and graceful building, a pure and clear expression of the English style, particularly in the design of its choir, together with a second transept, and the exquisite Lady Chapel, projecting, in part, within the building.

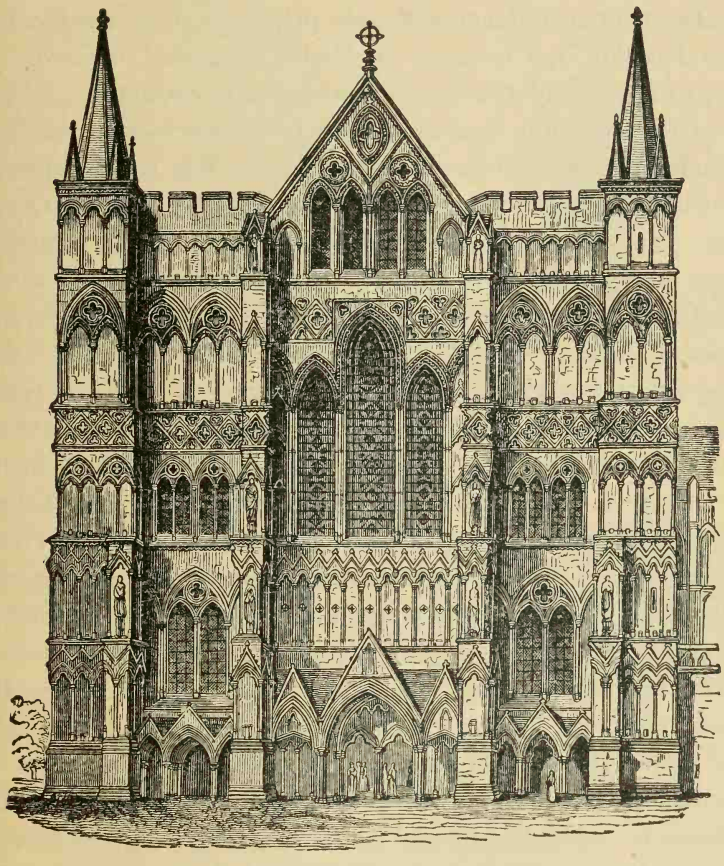


Fig. 310. Façade of the Cathedral of Salisbury.

The façade, flanked by two slim towers, is constructed with special magnificence (Fig. 310). The proportions, too, are remarkable for English architecture; for, with a total length of four hundred and thirty feet, the middle nave is only thirty-

three feet wide and seventy-five feet high. The Minster of Beverly exhibits the same treatment, and a consistent execution in the style of the early English Gothic; as does also the choir of Worcester Cathedral (dedicated 1218), with clustered columns, groups of lancet-windows, plain triforia, and cross-vaulted roof, the nave having been added subsequently. In equally strict accordance with this primitive style are the long main building and transept of Wells Cathedral, erected from 1214 to 1239; and the broad and powerful façade (1242), with its two towers and unusually rich sculpture; while the choir was added in the fourteenth century. To this epoch, likewise, must be assigned the choir of Ely Cathedral, built from 1235 to 1252. The great octagon above the square of this cathedral, begun in 1322, exhibits a motive which recalls Italian domed structures; though in this case their stone vaultings are only copied in wood. Next in importance stands Lincoln Cathedral, with its mighty structure, five hundred and twenty-four feet in exterior length, likewise completed in the thirteenth century. Finally, this style is splendidly developed in the Cathedral of Lichfield, its main structure and transept belonging to this epoch, while the eastern portion is of later date. Its two west towers, and the great tower at the intersection of the nave and transept, have remarkably high, slender spires.

The fourteenth century sees in English architecture that richer treatment, aiming at a splendid effect in details, noticeable everywhere at this period, and leading in England to the so-called *decorated style.* This tendency finds expression especially in the adoption of a lavish, if not altogether consistently developed geometric tracery in the windows, as well as in the elegant star and net-work vaulting constantly employed. Among the finest productions of this era, the Cathedral of Exeter stands pre-eminent; its chief portions, constructed on one design, having been built from 1327 to 1369. Exquisitely organized clustered piers, rich tracery in the windows (Fig.

311), and elegant star-vaulting, with an unusual completeness of the buttress-system on the exterior, combine to give the whole structure an impress of spirited grace. Nor is the Ca-

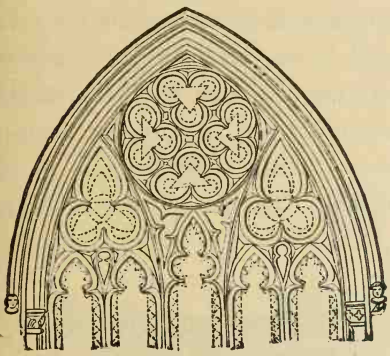
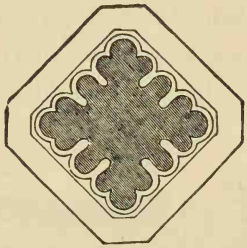


Fig. 311. Window and Section.



Pier.

Exeter Cathedral.

thedral of York less important (Fig. 312), its choir falling in the first and its main building in the second half of the fourteenth century, — a building of splendid appearance and grand design. The Abbey Church of Melrose, now a picturesque ruin, represents the same stages of development; while the nave of Winchester Cathedral, rebuilt in 1393, with its slender piers of spirited construction, its blind gallery taking the place of the triforium, and the rich net-work vaultings, indicate the transition to the following epoch.

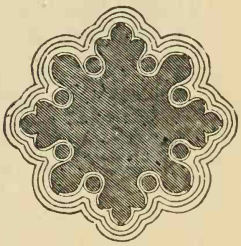


Fig. 312. Pier from York Cathedral.

Towards the beginning of the fifteenth century, this architectural style passes completely into the *perpendicular style*, which, in its increasing opulence, adopts an element of fanciful geometric work, leading to a lattice-like perpendicular bar-work in the tracery of the windows, and generally spinning a net of such tracery over all available surfaces. Somewhere about 1450 there came into use the so-called Tudor Arch, — an ugly,

flattened type of arch, curved upward, however, in the middle; and the arches of arcades and vaultings are covered in a fantastic fashion with a profuse decoration of pointed and scalloped work. Indeed, the ornamentation of the arch-structure goes so far, that the keystone hangs down like a stalactite, so that the vault appears to hang suspended. An endless profusion of tracery completely covers the surfaces between the ribs of the vaulting, and the richest development of fan-shaped roofing comes more and more into favor. This style attains to its most brilliant manifestation in the Chapel of Henry VII.,

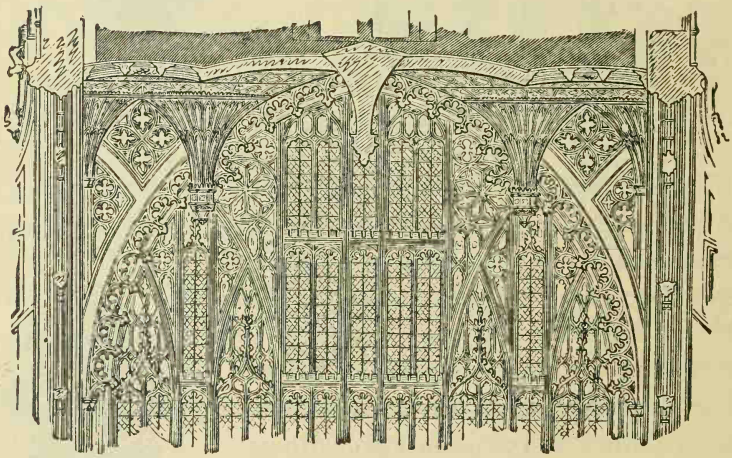


Fig. 313. From the Chapel of Henry VII. Westminster Abbey.

added to the choir of Westminster Abbey between 1502 and 1520. Here every available space on walls and vaultings is overspread with an exhaustless profusion of splendid detail, so that the grave dignity of the architecture is almost lost sight of in a fascinating play of fairy-like fancy (Fig. 313). This later style is not less charmingly displayed in the wooden springers of the roofing, which, owing to the national predilection for building in wood, had in many instances, even in the preceding century, been employed instead of stone vaultings;

and was still more frequently used in this later time, splendid examples being found in the chapter-houses and castle-halls, and in the colleges connected with the universities. Even in the principal portions of the churches — the nave, the choir, and the transepts — such wooden roofing is frequently used instead of vaulting, as in St. Mary's at Oxford (dating from the second half of the fifteenth century), and in the churches at

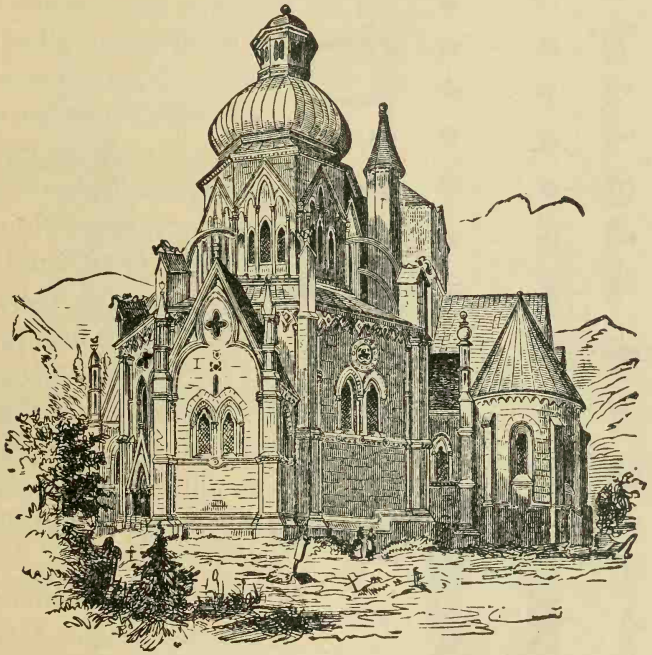


Fig. 314. Cathedral of Drontheim.

Lavenham and Melford, and many other structures. The wooden roof is elegantly, even splendidly, developed in all its divisions; and not unfrequently the forms of tracery borrowed from stone architecture play a conspicuous part in its ornamentation. In this connection we may note as specially gorgeous the chapter-house of Exeter Cathedral, the great hall of Eltham Castle, and many other works.

Chief among the Gothic edifices of Scandinavia[1] is the grand Cathedral at Drontheim, belonging mainly to the thirteenth century (see vol. i. p. 527). In the development of its ground-plan and the treatment of details, the influence of the English early Gothic is unmistakable; but the decorative effect has been enriched by sundry specifically Northern elements, and reaches the utmost splendor. The design of an octagonal domed structure with a choir surrounded by an aisle is especially noble, and makes a charming perspective (Fig. 314). Among brick buildings constructed on the French ground-plan, with a more richly-designed choir, may be mentioned the Cathedral of Upsala in Sweden, begun, it is said, in 1287, by a French architect, Étienne de Bonneuil.

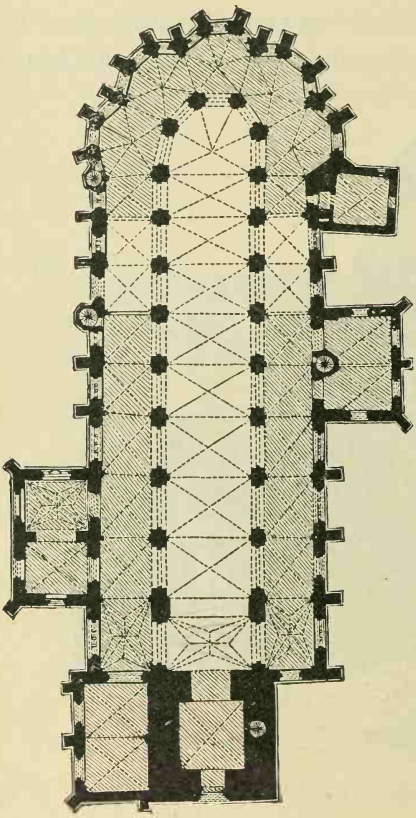


Fig. 315. St. Peter's Church at Malmoe.

A foreign architect, Gierlach of Cologne, is likewise mentioned in connection with the newer portions of the stately Cathedral at Linköping, the earlier parts of which were described in vol. i. p. 524. The choir, with its aisle running round three sides, as well as the two towers, bears the stamp of the later German Gothic. Among the churches of Wisby, St.

[1] Important work by A. V. Minutoli: Der Dom zu Drontheim. Berlin, 1853. Consult also the works cited in the chapter on the Romanesque style.

Katharine's is remarkable as an aisled church, built after German models. In the whole Scandinavian North indeed, after the fourteenth century, German influence seems to have attained an ascendency over English, especially in the case of Danish structures, and buildings in the modern Swedish Province of Schönen, then a part of the realm of Denmark. The

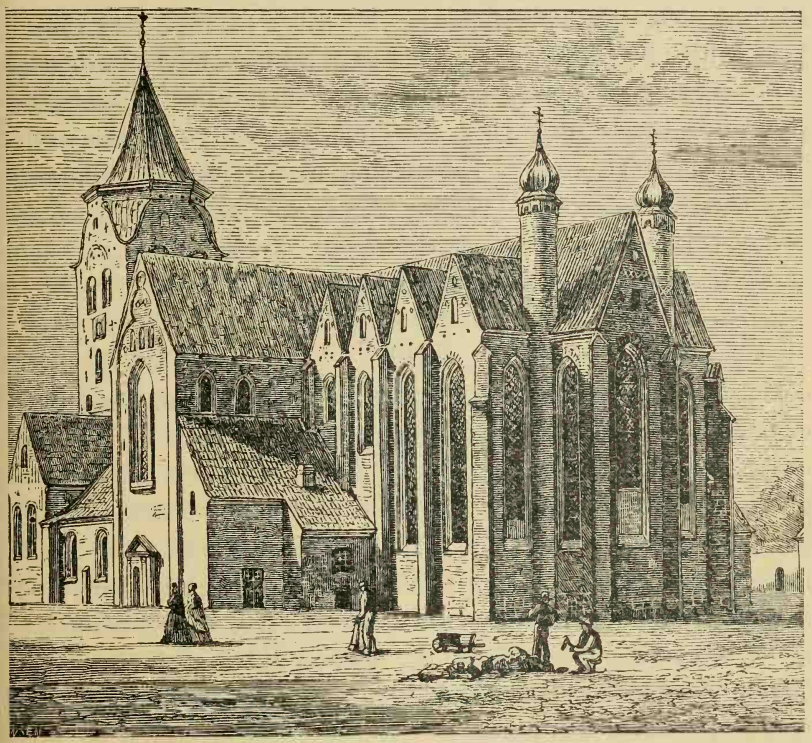


Fig. 316. Cathedral at Aarhuus.

brick churches of Lübeck and the seaport towns of Mecklenburg evidently served as models, — sometimes in the form of the hall-church, sometimes in the type of the loftier middle nave. St. Peter's Church at Malmoe is a particularly pleasing edifice, having a total length of two hundred and thirty-five feet,

with a lofty nave,[1] with a pentagonal choir-termination encircled by a low aisle with five polygonal chapels, — a modified form borrowed from North Germany (Fig. 315). The model in this instance was evidently the Church of Dobberan, from which was also taken the design of the transepts with their double naves. The Church of the Virgin at Helsingborg has the choir-aisle without the chapels, and its plan is further simplified by the omission of the transept. The main nave has no windows of its own, although it overtops the side-naves by twenty-two feet: hence the effect is like that of a hall-church, as in the Cathedral at Königsberg. Finally, the Cathedral at Aarhuus presents the perfect hall-type (Fig. 316), recalling the North-German style in its rectangular choir. Thus it may be seen that Scandinavia was even less successful during the Gothic epoch than in an earlier period in casting aside foreign influences, and arriving at an independent artistic development of her own.

ITALY.[2]

Gothic architecture in Italy attained quite as independent a development as in England, being modified after a not less original fashion, in harmony with the national ideas and necessities. The overpowering influence of antique tradition upon the genius of the people placed them in quite an exceptional position in regard to the Gothic. During the Romanesque period the vaulted design only attained favor within comparatively confined limits, while the greater part of the country remained faithful to the simple, flat-roofed basilican plan: how was it possible, then, that a style so utterly foreign as this should succeed in breaking the chains of a tradition so exceptionally rigid? But, for all this, the universal tendency of the time was so strong, even here, that, as early as the thirteenth century, several Gothic churches had been built; though only

[1] The higher parts are left white in the given plan.

[2] Denkmäler der Kunst, plates 57, 58. Consult also the works referred to in the chapter on the Romanesque style.

in rare instances was the Northern ground-plan adhered to. What was chiefly adopted from the Gothic, was, in the first place, the pointed arch, which, however, chanced to be especially employed with a view to satisfying by its assistance the predilection for vast, broad spaces. The main nave, too, was raised by only a small space above the wings, having small, usually circular, windows in the clere-story; so that the principal means of lighting was through the lofty windows of the side-naves: all this being widely removed from the tapering, upward-soaring tendency of the Northern Gothic, and still more in contrast with the effort of that style to break up all broad, calm surfaces, resolving them into a number of slender parts, supporting or buttressing one another. The taste for extensive frescos had formerly been so strong and exclusive, that it did not seem possible to do away with the blank spaces necessary for these; and hence only small, narrow windows were introduced, which, indeed, were all-sufficient for purposes of illumination under that brilliant Southern sky In this way grand breadths of space were secured, with a free and broad span, often marvellously harmonious, and impressive in their effect.

The exterior as well as the interior rejected the rich, complicated composition of the Northern Gothic. Since the main nave only slightly overtopped the wings, and since, furthermore, the genial climate and the custom of the country were equally favorable to moderately flat roofs, the buttress-system was limited in its application, whilst flying-arches are for the most part abolished, and even the buttresses exhibit more the character of Romanesque lisenes. Thus the calm effect of broad surfaces, in connection with the massive prominence of the principal parts, continues to be analogous to the antique and Romanesque usages, while a glowing decoration of bright-hued marble slabs consistently carries out the spirit of the earlier time. As a rule, the traditions of the Romanesque remain in force throughout, not only as regards the plan of the whole structure, — as shown in the favorite dome over the

square, and the façade treated as an independent decorated screen, — but likewise in the details of the ornamentation, where we see the pointed arch and other Gothic peculiarities — such as crockets, finials, &c. — introduced in a heterogeneous mixture with the round arch and other Romanesque elements. Thus the Gothic in Italy does not aim at or attain to a sustained organic development, but only to a modification of the earlier manner on the side of decoration. However, these buildings possess, by virtue of the spacious beauty of their interiors, the comprehensive effect of their outward aspect, and the noble splendor of the picturesque adornment of the whole, — a quite independent artistic importance.

The Gothic was introduced into Italy in the first place by a German master, Jacob, who built the Church of San Francesco at Assisi between 1228 and 1253. The situation, upon sloping ground, necessitated the construction of a subterranean building with tunnel vaulting throughout, upon which rests the church proper, single-naved, with a transept, carried out in pure Gothic form. The narrow windows leave considerable wall-surfaces, which are covered with paintings. A very grand effect is attained in the spacious plan of the Cathedral at Florence, begun in 1294 by Maestro Arnolfo di Cambio (called, erroneously, Arnolfo di Lapo). In this case, too, the love of broad spaces is apparent, and is sustained with great boldness, especially in the square divisions of the vaulting of the middle nave, about sixty feet wide. But this tendency is here carried to extremes, and the unfavorable effect is increased by the particularly meagre means of lighting. The colossal octagonal domical building, with the three transepts studded with chapels, was only completed at a later epoch.[1] A superb marble façade was begun as an addition to the building in 1357, but never finished, and, later, torn down. This last was wrongly attributed

[1] For a very good account of the Cathedral of Florence, see Horner, Walks in Florence, vol. i. chap. iii. Also, for the story of the building of the dome by Filippo Brunelleschi, the reader is referred to Vasari's Life of Brunelleschi.

to Giotto, who had died in 1336. However, this great master really directed the noble marble casing of the two portals situated on the north and south sides, next the façade, besides

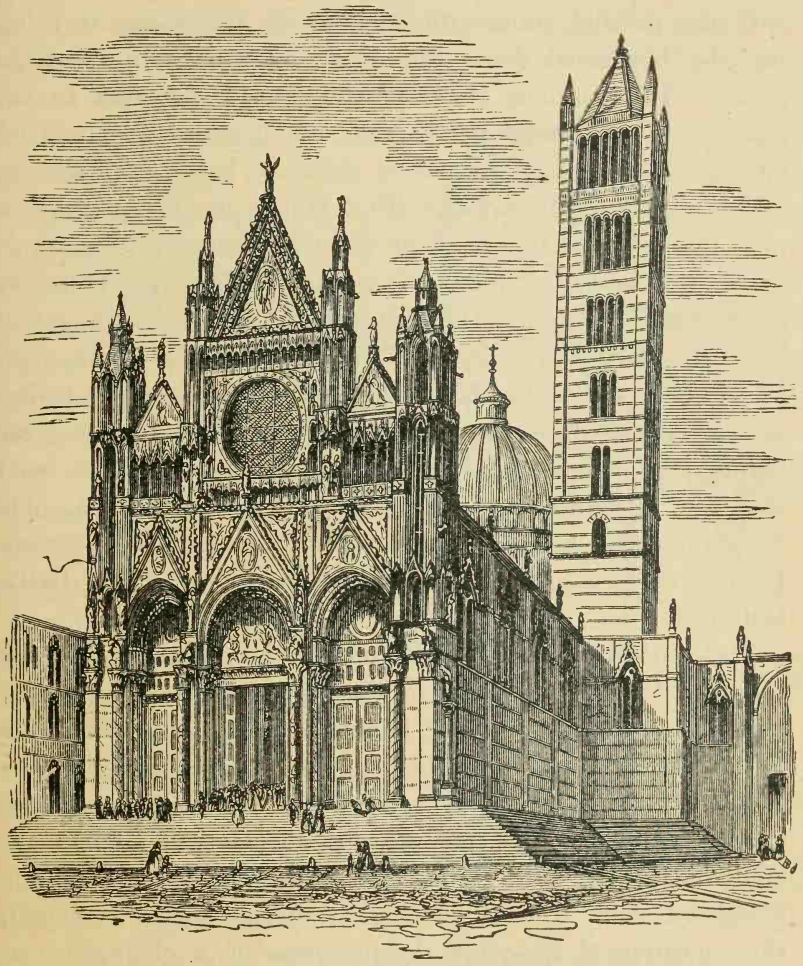


Fig. 317. View of the Cathedral of Siena.

having erected the bell-tower (campanile), which soars aloft close to the façade, — a rare artistic harmony of noble construction and rich marble decoration. After the master's

death, his pupil, Taddeo Gadeli, carried on the building of the campanile according to Giotto's plans.

The Cathedral of Siena, built in the thirteenth century, seizes upon the same idea of the union of the domical building with the parallelogram, without, however, succeeding in bringing the hexagonal dome into clear relations with the three naves. The spacious effect of the interior presents an animated and charming perspective, though the tranquillizing effect is lessened by the use of alternate bands of black and white marble. The exterior (Fig. 317) is made especially remarkable by the façade, with its richly-colored decorations, which was added in 1824. But this façade-design first rises to its highest perfection in the Cathedral of Orvieto, begun in 1290, and attributed to Master Lorenzo Maitani of Siena, being no less conspicuous for the prodigal magnificence of its marble sculpture, and its great mosaic pictures, than for its clear, harmonious composition. The interior, on the other hand, shows a retrogression towards the flat-roofed basilica. The world-renowned Campo Santo in Pisa, completed by Giovanni Pisano, 1283, is one of the noblest specimens of the Italian Gothic.

The Cathedral of Milan, begun in 1386, founded by Gian Galeazzo Visconti, belongs to the latter part of the Gothic period. A German master, Heinrich of Gmünd, was chiefly instrumental in planning this duomo; and another German, Johann of Gratz, directed its completion. It is impossible not to recognize a decided sympathy with the German plan in this mighty structure, built throughout of pure white marble. The five-aisled nave, the three-naved transept, the uncommonly close position of the piers, the presence of a choir-aisle, are unmistakable illustrations of this tendency; though, in its height, Italian taste carries the day, resulting in a threefold gradation from the central nave to the outer side-aisle. Great as is the poetic beauty of the interior, and magical as is the brilliancy of the marble splendor of the exterior, architectural

claims of a higher order are nevertheless, on the whole, unsatisfied. It is after quite another fashion that a second colossal structure of this late era — the Church of San Petronio at Bologna, begun, according to the plan of Antonio Vincenzi, in 1390 — seeks to adapt Gothic forms to Italian needs. In the system of the main building (Fig. 318), a tendency to return to the principle followed in the Cathedral of Florence is quite unmistakable; but, through the addition of two chapel-aisles, the structure acquires a richness of perspective which makes one doubly regret the only partial completion of the colossal plan. A transept, divided like the main building into five naves, was to have been added, as well as a great central, octagonal dome; while the choir was to have been carried out in harmony with the main building, and finished with a surrounding aisle and circle of chapels The total length would have reached six hundred and forty feet, the dome equalling that of the Florentine Cathedral in size. As it is, the parallelogram ends rather barely in a semi-circular or apse-like niche. Finally, the Church of La Certosa, near Pavia, 1396 (Fig. 319), — like the Milan Cathedral, a foun

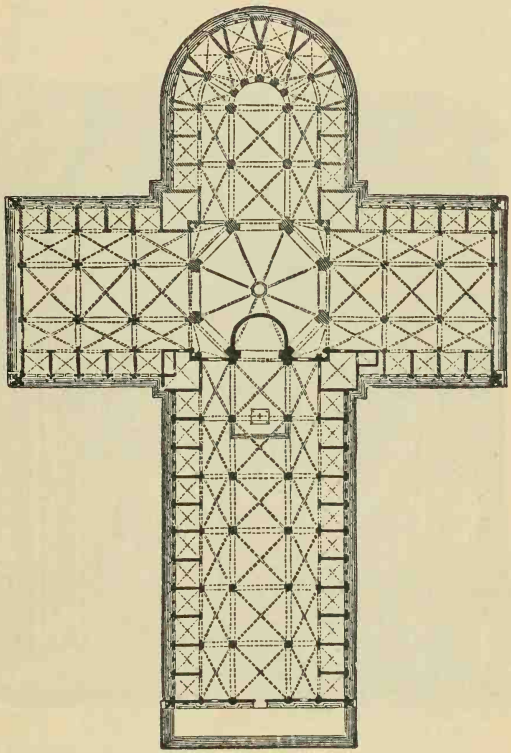


Fig. 318. Ground-Plan of San Petronio at Bologna.

dation of Gian Galeazzo Visconti, — may be reckoned among the noblest of those structures in which the Italian love for spacious effect finds, in the Gothic system, a perfectly unfettered and beautiful expression. The Cathedral at Como is of kindred design, and of an equally high order of spacious beauty. Its nave was begun in 1396; and, about 1513, choir and transepts were added in the stately style of the early Renaissance.

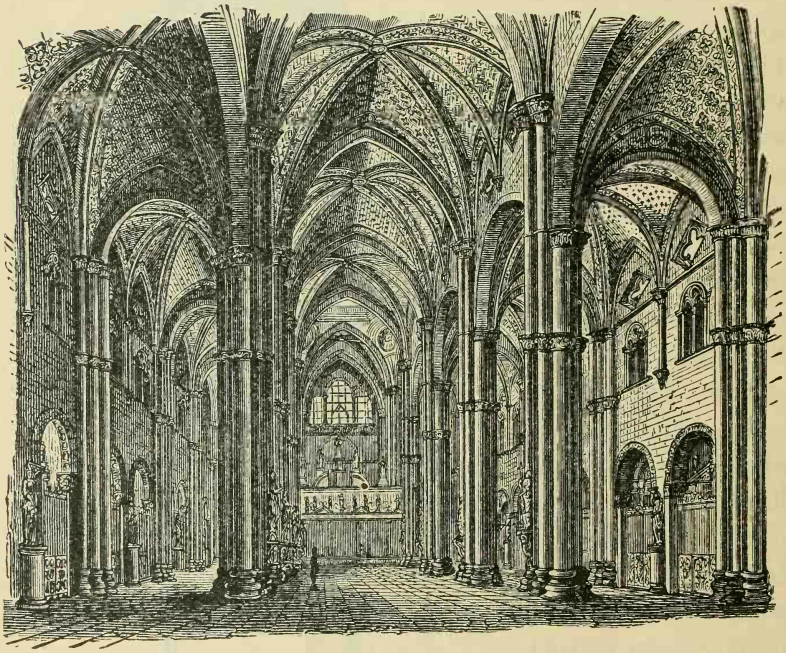


Fig. 319. Church of La Certosa at Pavia.

Among Italian civil and secular buildings there are a great number of considerable works. The palaces of Florence, the most notable of which are the Palazzo Vecchio and the Bargello, bear the impress of bold, defiant strength, with something of the gravity and gloom of a fortress. But in the Loggia de' Lanzi, on the other hand (built after 1376), Florentine secular

architecture attains a rare distinctness and light beauty of proportion, in which, however, the round arch is again employed. The palace architecture of Siena, making a considerable use of brick, has a thoroughly consistent, noble organization, as in the vast Palazzo Publico and a number of fine private palaces, prominent among them the Palazzo Buonsignori (Fig. 320). Among the open arcades erected in the various towns, the Loggia de' Mercanti (Exchange) at Bologna exhibits the elegant style of the fourteenth century carried out in rich brick architecture. Free, light, and graceful, the very embodiments of pleasure-loving luxury, are the palaces of Venice ; their façades almost invariably enriched by exquisite loggie, thereby showing their special adaptation to life on the canals, as well as supplementing the limited courtyard space. The brilliant Cà d'Oro is a daintily elegant building ; and no less bright and graceful are the Palazzi Foscari, Pisani, and others. This style reaches an expression of magnificent grandeur in the Doge's Palace, commenced about the middle of the fourteenth century, its upper and lower colonnades being the most magnificent of their kind in the world. And, finally, the Castello at Ferrara, with its frowning brick walls, and its towers with their defiant battle

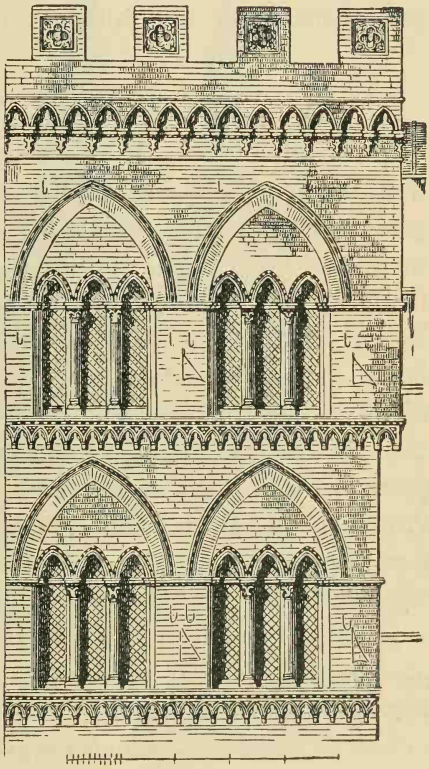


Fig. 320. The Palazzo Buonsignori at Siena.

ments, should be mentioned as an example of the fortress-like dwellings of Italian princes.

As early as the beginning of the fifteenth century, the Gothic was displaced in Italy by the revival of the Antique (the Renaissance), and was only able to maintain itself in isolated instances and in a few places; its character even then being essentially modified by the introduction of elements tending toward the spirit of antique models.

SPAIN AND PORTUGAL.

The Gothic was most probably first introduced into Spain[1] from the neighboring realm of France. The highly imaginative genius of the people had already combined Moorish forms with their own architecture during the preceding period; and this fact had, in a manner, prepared them for other similar blendings of style. Hence we frequently notice in the earliest Gothic buildings not only traits that recall the rich Romanesque style of the country, but likewise an occasional adoption of some of the lavish decorations peculiar to Moorish architecture. A particularly brilliant style seems to have been thus developed. Although we have no sufficient data as to the progress of this development, owing to a lack of research in that direction, the Spanish Gothic in its perfected form nevertheless exhibits a suggestive individuality. The consistent constructive system and the rich ground-plan are here grasped with spirit and understanding; while, in the proportionment of height, a method of gradation is adopted which corresponds to the Italian Gothic. There is a predilection for the construction of the façade after the Northern fashion, not even lacking the open-work spires; and indeed, during the later periods, German influences come to preponderate here in all respects. But at the same time there is an equal fancy for retaining the dome over the transept-

[1] Denkmäler der Kunst, plate 58. Consult also the works cited in the chapter on the Romanesque style.

square, while the ornamentation brings the rich Gothic world of form into combination with the luxuriant decorative magnificence of Moorish works. From this combination structures result which may be reckoned among the chief monuments

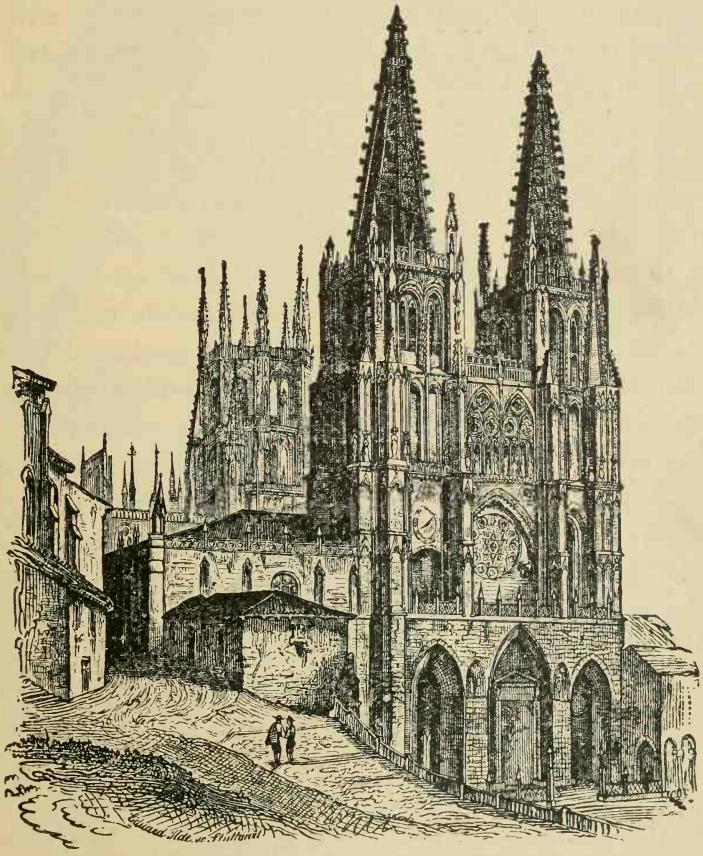


Fig. 321. The Cathedral at Burgos.

of the whole mediæval period for grandeur of plan, and splendor of execution.

The Gothic style seems to have been domesticated in Spain with the founding of the Cathedral of Burgos in 1221. This is a vast building with polygonal choir, including an encircling

aisle and chapels, suggesting the French model as plainly in its ground-plan as it shows in its details an interweaving of Moorish reminiscences. The façade, however, with its open-work spires (Fig. 321), is a production of the German master, John of Cologne (1442 to 1456). Still more grandly planned and boldly executed is the Cathedral of Toledo (1227), attributed to a Spanish architect called Pedro Perez (or Petrus Petri), and intended to outrival even that of Burgos. The proportions are still more considerable; and the whole structure is designed with five naves and with a polygonal choir, around which the side-naves are carried as surrounding aisles, with little chapels; an arrangement which likewise finds its prototype in a French work, the Cathedral of Bourges. The central nave rises to a height of about a hundred and forty feet, while the aisles, as in the case of many Italian buildings, are graduated in their height; so that the inner portion considerably overtops the outer. In this cathedral, also, a splendid ornamentation, in which there is a tendency towards the blending of Moorish ideas, gives an especially rich effect to the interior. French influences may be still more unmistakably traced in the noble Cathedral of Leon, the plan of which bears most resemblance to that of the Cathedral at Rheims. Begun in the middle of the thirteenth century, this superb specimen of architecture is remarkable for the nobleness of its forms and the tapering boldness of its proportions, as well as for the magnificence of its broad and lofty windows.

In Spanish monuments of later date, foreign influences are modified in favor of a type more in harmony with national customs and a Southern climate. The height becomes less marked; but a rich dome is generally placed above the square, which the Romanesque epoch had already made familiar. The windows grow smaller, the wall-surfaces greater, and the breadth of the main building, as in Italy, is often very considerable; so that frequently an effect similar to that produced by Italian buildings is suggested. The Cathedral of Valencia is noted for

a beautiful domed tower: this church was begun in 1262, but

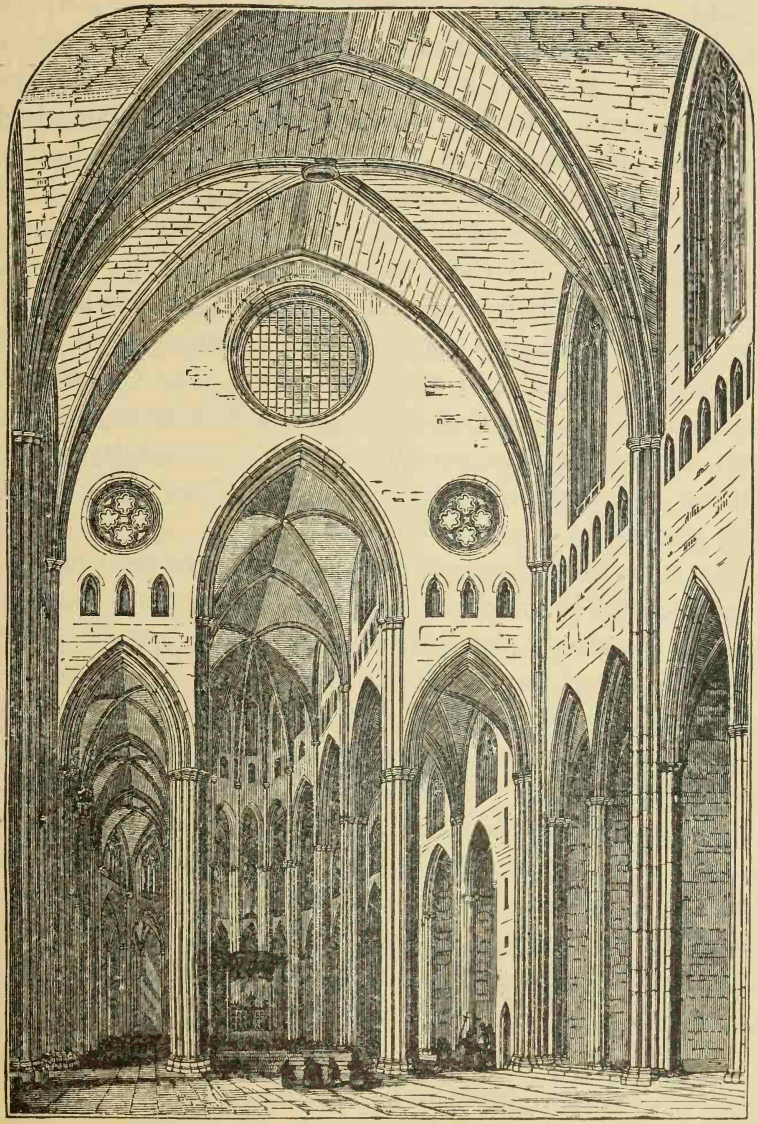


Fig. 322. Cathedral at Gerona.

is, in great part, a production of the fourteenth century. The

Cathedral of Barcelona ranks among the most important of the buildings executed in the true national spirit; an imposing edifice with rich choir-aisle and chapels, a central nave forty-two feet wide, with aisles flanked by a series of chapels placed at regular intervals. The motive which pervades such designs, which are especial favorites in Catalonia, recalls Italian architecture in such buildings as San Petronio at Bologna, and La Certosa at Pavia. Great quadratic vaultings, with yet greater boldness of span, are exhibited in the same region by Santa Maria del Mar. The Cathedral of Palma, however, seems to boast of the mightiest arch-span of the whole Gothic epoch, since its nave measures sixty-five feet across, and the whole main building a hundred and eighty feet. The Cathedral of Gerona, too, is on a grand scale; a choir with three naves and circle of chapels being combined with a single-naved main building seventy-three feet wide, flanked by a series of chapels (Fig. 322) placed at regular intervals.

The later architectural attempts reject, for the most part, the more splendid French choir-design, and favor a simpler arrangement of the ground-plan in all respects. Among such edifices, the Cathedral of Seville, begun in 1403, is one of the most imposing. Its five naves are of different heights, graduated according to the precedent set by the Toledo Cathedral. The transept-square is carried up into a dome.

In Portugal, the Church of the Batalha Monastery,[1] begun in 1383, is a remarkable building, especially famous for the clearness of its arrangement and the consistency of its style. Except in this instance, there is a lamentable lack of thorough special investigations in regard to the monuments of the country.

[1] Denkmäler der Kunst, plate 58, figs. 5, 6. Murphy: Plans, &c., of the Church at Batalha. London, 1795. Consult also Fournier's Letters in C. von Lützow's Zeitschrift für bildende Kunst.

3. GOTHIC SCULPTURE AND PAINTING.

A. ITS SUBJECTS AND MANNER.

While architecture gradually passes from the Romanesque style into the Gothic, and the change is marked by many stages of transition, — so that the two methods, entirely different as they were at the start, flow almost imperceptibly into one another, and finally become almost indistinguishable, — a precisely similar process takes place in the plastic arts. To be sure, the circumstances, tasks, and the themes of these arts remained materially the same as in the preceding epoch. The circle of representation was somewhat enlarged and enriched, but had been already determined in all its principal features. And, in truth, even those general relations which obtain between art and religion hardly underwent any perceptible alteration. However, we have conspicuous examples in Germany and Italy, reaching into the thirteenth century, of a movement extending throughout the whole range of the plastic arts, the productions of which still held fast to the Romanesque style and to antique tradition. Nevertheless, this antique sentiment, however noble and elevated, by no means filled the measure of the requirements of the quickened national spirit. As the case of architecture has already shown us, an energetic struggle between two equally powerful forces resulted in the transformation of the ancient forms, and produced, towards the middle of the thirteenth century, a new style, which differed radically from the Romanesque in every respect. This style had barely reached its full development before it spread over the entire Christian world of the West, and was adopted with a unanimity which bore witness to the fact how completely it was accepted as the exponent of that age. During the whole fourteenth century, and during part of the fifteenth, the new method was held to; although, perhaps on that very account, it soon assumed a somewhat conventional character, and often became corrupted by an external mannerism; precisely as, in

another province, the gracious service of the courts of love stiffened into a mere court ceremonial.

This new style did not arise because there was any thing especially new to express, but because the old thought was conceived with fresh fervor, and sought a more adequate expression. The soul of the individual, stirred to its depths, yearned to put into visible shape its own personal interpretation of the sacred doctrines of the redemption. The sculpture and painting of that day were to embody, and do embody, a glowing enthusiasm, a longing intensity, and a fanatic self-surrender. These figures lose the stately dignity and that elevated expression of repose which characterize the antique works of art. They are slender and slim and willowy, and generally represented with a dreamy poise of the head, adorned with curling locks. The inclination of their bodies is at an angle, which throws the centre of gravity to one side, while the other is far drawn in, swaying the body out and in, as though they followed every impulse of the emotions. The impulses of their souls find expression in a look of radiant purity, which, almost without exception, gives a winning brightness to the face.

This predominant expression is intensified by the predilection for representing youthful forms. There can hardly be conceived a sharper contrast than between this tender, blooming youth, and the hoary, aged figures of Byzantine art. To be sure, the new style loses in bold, robust manliness, since even representations of men are clothed with a feminine grace; so that one may find in them a reflection of the culminating period of chivalry, of Mariolatry, and of the worship of women. The drapery falls in soft, undulating folds about the slender, graceful limbs, down to the feet. The principal features of the antique costumes have been retained, in point of fact; but they have been so far modified in accordance with the practical aspect of the age, that they appear to be entirely novel. The actual garb of the age had preceded the work of the artist;

and, as his eye was by this time trained to receive impressions of the outward world with greater definiteness, differences in costume were also indicated in his creations: indeed, even so seemingly insignificant a circumstance as that of the use of soft woollen fabrics, instead of the linen ones previously preferred, had its influence in the transition from the stiff, lifeless parallelism of the linen folds to the soft and innumerable plaits of woollen material.

But, great as was the internal difference of sentiment between the figures of this and the preceding age, a still sharper division existed as regarded their relation to the architectural whole. Although the figures were animated by a new sentiment, and individual aspiration endeavored to find expression in them, still no single figure possesses any especial personal meaning. It still appears with a background of architecture, or in an architectural framework. Hence these figures, in spite of whatever individual expression they may have had, were subordinated to the sway of that great universal thought which they helped to illustrate; and only through their relation to that thought are they made distinctly and clearly intelligible to the race.

In one respect, Architecture had a direct effect upon the productions of the plastic arts, when, in her rich plastic decoration, she opened a wider field to sculpture: at the same time, the complete breaking-up of the surfaces of the walls into windows almost entirely put a stop to wall-painting, and in its stead opened the field to glass-painting, — a style of art, which, owing to its unusual technical limitations, could never advance beyond a certain point. Only Italian art succeeded in preserving this important field, and thus, at this very time, laid the foundations for its subsequent great achievements in painting.

As the lofty enthusiasm, the ideal purpose of life, relaxed, art followed the same example. In architecture the rigor of the law early relaxed; but, in the plastic arts, the movement so firmly fixed in the universal mind, and so ingrained in the

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very being of humanity, continued until some time later. As late as the fifteenth century, art not only maintained considerable purity, but also, to a certain extent, gained in depth and sentiment. Then, however, a new force, that of realism, appeared in the world, bringing about a complete transformation of artistic conceptions, and introducing a new style into the plastic arts, which swept on with a powerful impulse, away from mediæval forms, and toward a new epoch.

B. HISTORICAL DEVELOPMENT IN THE NORTH.

In sculpture, now most intimately associated with architecture, France takes the lead in this movement. The recently-erected cathedrals required sculptured decorations such as no earlier epoch had known to the same extent. The side-walls of the portals, the posts of the doors, the arches, and even the tympanum, and, later, the horizontal galleries so dear to the French Gothic style, which complete the principal division of the façade, were adorned profusely with sculptured figures. When the enormous extent of these structures is considered, when it is reflected that there are generally three doors in the façade, to which are frequently added as many doors in the façades of the transepts, it is easily conceivable that a wider range is here accorded to plastic art than had been in any other epoch. Hence arose, along with the demand, the power to create these profoundly symbolic representations, which appeal to us like a "Divina Commedia" carved in stone. The fall, the work of redemption, the resurrection, and, as a climax, the Judge of the world enthroned, dividing the good from the bad, — such is the constantly-recurring theme of these great cyclic works, about which, as a central idea, are grouped the saints of the particular locality, in appropriate arrangement, with their especial legends. Thus the spirit of the people was raised from the holy legends with which it was most familiar to what was general, and embraced all mankind. Events were also portrayed, having a still closer relation to

human life itself and to the circle of daily activity, set in the frame of the changing hours and seasons; and these, too, were again brought into connection with the divine governance of the world.

We are first met by a series of works of this description, which, like the buildings of that period, mark the transition period between the Romanesque and the Gothic. The sculptures on the façade of the Cathedral of Paris are of remarkable design, although much injured and restored. The representation begins on the north door with the life of Mary; and even here the rigid traditional style is already developed into flowing life and noble grace, particularly in the sentiment and the form of the heads.

Fig. 323. Northern Side Portal of the Cathedral of Paris.

The principal door, with its elaborate representation of the day of judgment, has suffered the most from injuries and restorations. The sculpture of the south door belongs, for the most part, apparently to an earlier period. On the other hand, the sculptures on the façades of the transepts, which date from the latter half of the thirteenth century, show a complete emancipation from the stiff, archaic types, and the noblest and most distinct perfection of style (Fig. 323). A central thought, resembling that on the façade of Notre Dame in Paris, is splendidly wrought out on the three doors in the façade of the

Cathedral of Amiens.[1] Here scenes from the life of Mary, and of a local saint likewise, furnish the themes for the representations on the side-doors; while the principal door contains the impressive representation of the Last Judgment. The colossal figure of the Redeemer on the middle pillar of the door gives a vivid illustration of the noble style of the whole, especially of the beautiful treatment of drapery (Fig. 324). Beneath his feet there is a personification of Evil overcome by him, in the shapes of a lion and dragon. The sculptures which decorate the doors of the transepts of the Cathedral of Chartres, as well as their extended porches, are still more comprehensive.[2] Almost two thousand figures, large and small, are grouped according to strict architectural principles of arrangement, and set forth the whole story of the redemption, as well as the entire circle of knowledge of the time, with lavish historical and symbolic illustrations. Here, too, the style is one of elevated solemnity, with suggestions of the stern earnestness of the earlier period. The majority of the magnificent sculptures on the portals of the chief façade of the Cathedral of Rheims exhibit, on the other hand, the plastic capability of the period developed to the loftiest freedom and grace.[3] They repeat the same theme; and over the main entrance is a representation of the Last Judgment, the different

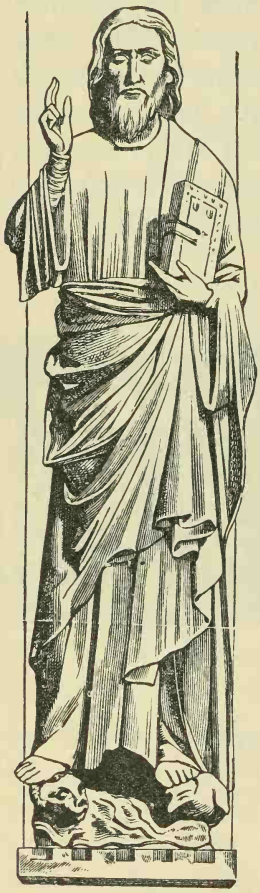

Fig. 324. The Christ of the Cathedral of Amiens.

[1] Denkmäler der Kunst, plate 60 A. [2] Ibid., plate 59, fig. 6, and plate 60 A.
[3] Ibid., plate 60 A, 3–6.

parts of which show a marked versatility in artistic treatment. The Judge of the world, stern and awful in look, is throned in the tympanum; the figure of the Redeemer, on the middle pillar, is, on the other hand, noble and mild in expression, and is one of the most perfect works of all mediæval art; the apostles on either side the entrance are figures full of strength and meaning; the sitting figures of the saints, finally, in the tympanum (Fig. 325), are executed with delicacy and grace; while the naked figures of the dead, in *naïve* and natural attitudes, are leaving their tombs at the resurrection.

Fig. 325. Figures and Relief from the Cathedral at Rheims.

When we survey the almost incredible multitude in this world of figures, of which we have only mentioned the most conspicuous, and which were all executed in the course of the thirteenth century, we are amazed at the energy and creative power of this epoch, the youthful vigor of which is, perhaps, not more brilliantly preserved in any thing than in the intimately associated creations of architecture and sculpture. The last half of the century, the reign of St. Louis, attained a climax which has been likened, not without justice, to the age of Peri-

cles: in fact, the whole middle ages can offer nothing, in point of classical purity and elevation, to compare with the finest among these works. The artists of the sculptures at Rheims have attained a height of style which recalls the noblest works of antiquity, with the addition that an individuality of sentiment finds a deep yet gentle expression in them. There is an illustration of this gentleness carried to excess in the sculptures of the Sainte Chapelle in Paris, where the figures of the apostles almost verge upon sentimentality, in the peculiar bend of their attitudes, their constrained positions, and the expression of the heads; though this defect is kept within bounds by the free, fine grouping, and, moreover, by the dignified treatment of the draperies. After the thirteenth century had expressed itself in such glorious productions, sculpture, as well as architecture, greatly degenerated in France in the fourteenth century; and the more scattered works of this period already incline to a conventional style. But in Germany, about this period,[1] artistic skill received a fresh impetus, and produced works, which, if not so magnificent, still possessed the charm of variety and pleasing grace. We may find many examples of plastic works, even in the thirteenth century, which take up with fresh spirit the new style just arisen in France. The new manner is easily recognizable (though in a Romanesque interpretation) even in compositions like those referred to above in Wechselburg and Freiburg. Similar creations, but with a still more decided introduction of the new principle, are the statues on the south door of the east façade of the Cathedral at Bamberg, as well as in the interior of the church, on both sides of the east choir. This youthful, vigorous period, in its fresh feeling of the importance of the individual, ventures even upon equestrian statues, as is shown by the lifelike equestrian statue of King Conrad III. in the Bamberg Cathedral, and the statue of the Emperor Otto the Great in the Square at Mag-

[1] Denkmäler der Kunst, plate 59. E. Förster: Denkm. deutscher Bildnerei. Liepzig, 1856.

deburg. Also a series of sculptures in the Cathedral of Naumburg belong to the most conspicuous works of this category. On the other hand, in Germany only exceptionally, as in the Minsters of Freiburg and Strasburg, do we find that profounder, more comprehensive decoration which belongs to the French cathedrals (Fig. 326).

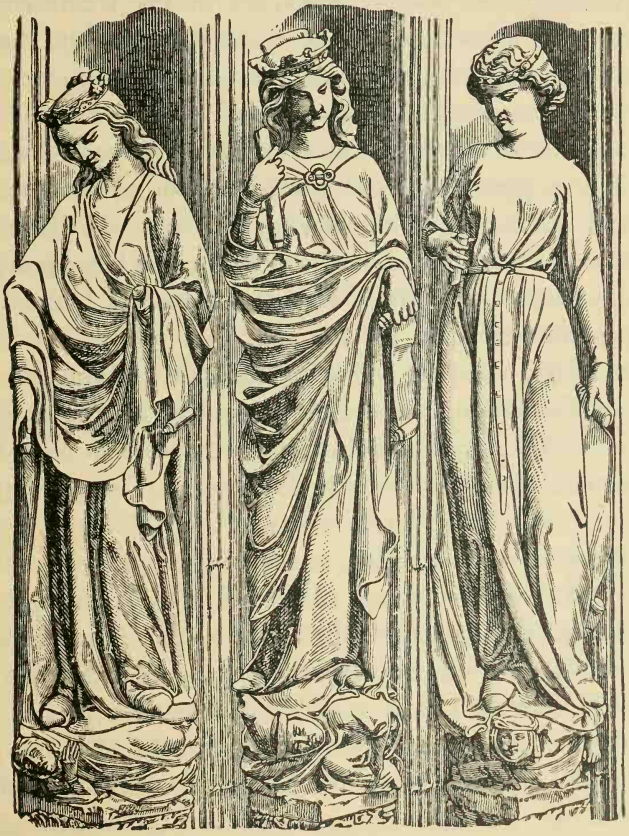

Fig. 326. Statues from the Minster at Strasburg.

In the fourteenth century, sculpture in Germany reached a high stage of varied beauty; and, if it did not attain to magnificent grouped compositions, — which were, indeed, precluded

by the almost exclusively architectural ornamentation of the churches, — there nevertheless exist in many isolated works, perhaps on that very account, a great depth of sentiment, and often a great finish of execution. The statues of Christ, of his mother, and of the apostles, on the pillars in the choir of the Cathedral at Cologne, are of great value from this point of view, though they were completed after 1350. Although of great freedom and beauty, especially in the treatment of the drapery, they show that gentle inclination of the body, and swaying attitude, which become almost universal, even to mannerism, in the works of this period. They are, besides, of especial interest through their excellent polychromatic coloring. The sculptures of the southern door of the façade, and the reliefs of the high altar, belong to a somewhat later period: they are exceptionally carved in white marble upon a dark marble background. Much else of interest is found in other Rhenish churches.

A peculiarly vigorous and influential activity appears to have arisen in Nuremberg. The rich sculptures on the magnificent façade of S. Lorenzo probably occupy a position just between the thirteenth and fourteenth centuries. The principal door has upon its middle pier a statue of the Madonna; on both sides, apostles and prophets; in the tympanum, scenes from the life and passion of Christ; and, finally, the representation of the Last Judgment, composed of numerous figures. The decoration of the "Beautiful Fountain" (1335–96) has hitherto been erroneously ascribed to a so-called Master Sebald Schönhofer, probably an altogether mythical character. Its design and arrangement afforded a field for the representation of the secular art of the period. There are sixteen full-length figures on the eight pillars, standing under handsome canopies. First the seven electors; then three Christian, three Jewish, and three Heathen heroes, — Clovis, Charlemagne, and Godfrey of Bouillon; Joshua, Judas Maccabæus, and David; Hector, Alexander the Great, and Cæsar: higher up are Moses and the seven

prophets; and, besides these, all manner of heads of men and beasts, gargoyles, and so on. The sculptures in the vestibule and on the principal entrance of the Church of the Virgin, the central point of which is the history of Mary and her glorification, are of a somewhat later date, — perhaps about the beginning of the fifteenth century. The sculptures on the southern and northern doors (the latter known as the "Bride's Door") of the Church of St. Sebald are of a somewhat inferior style, and belong to the latter part of the fourteenth century.[1]

Swabia appears to have been active in the production of sculpture in the first quarter of the fifteenth century.[2] It found a rich opportunity in the decoration of the Frauenkirche at Esslingen, which displays a goodly number of sculptures on its buttresses and doors. There is a representation of the Last Judgment over the main entrance of the south side, which, in its vigorous freshness, is not without *naïve* touches, and which also deserves mention on account of its original architectural surroundings. The figures still have the stamp of ideal dignity, but with it an effort at energetic realism, which gives to the whole a crude, strong, vigorous character. This is aided by the more massive treatment of the bodies, which do not run so into the extreme of thinness (Fig. 327). The plastic works with which the stately Church of the Cross at Gmünd was adorned about 1410 are very much richer, and also more important.[3] The main entrance of the Church at Thann in Alsace possesses a magnificent sculptured decoration.

The numerous works of the school of sculpture of Tournay take a very high place in the history of art, its activity having extended from the middle of the fourteenth century until far into the fifteenth. Its principal productions are sepulchral monuments, representations in relief, which, though proceeding

1 R. von Rettberg: Nürnberg's Kunstleben. Stuttgart, 1854. R. Bergau: Der Schöne Brunnen in Nürnberg. Berlin, 1871.

2 C. Heideloff: Die Kunst der Mittelalters in Schwaben. Stuttgart, 1854.

3 Consult Lübke's History of Sculpture, German edition, plate 398.

from a basis of mediæval sentiment, exhibit a close study of nature in all the details of their work, and thus foreshadow the tendency which afterwards appears so strikingly in the realism of Flanders. These monuments are, for the most part, in the possession of a private individual: others, again, are in the

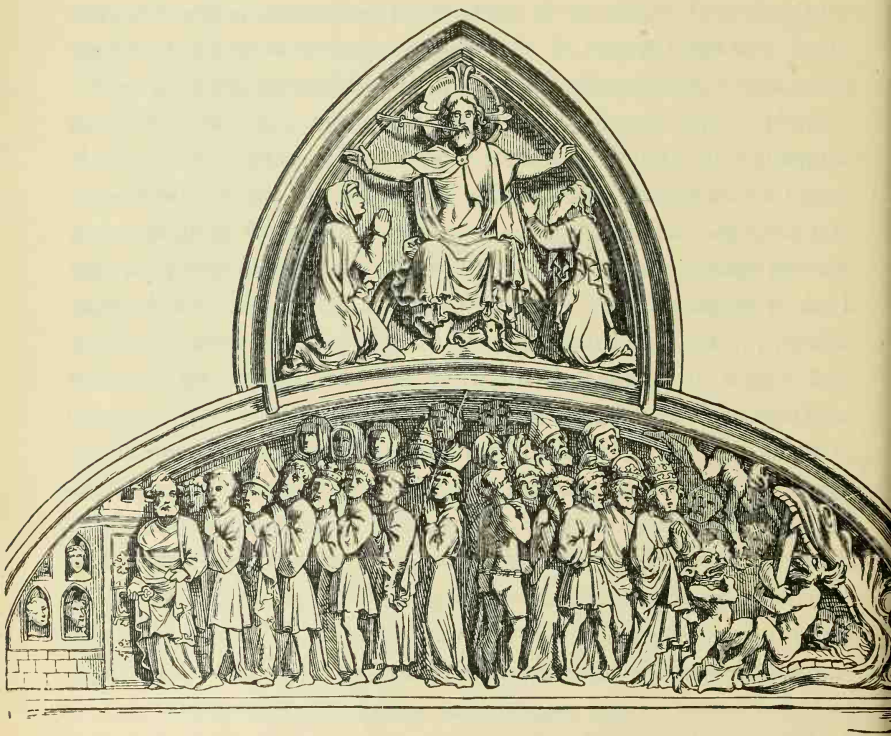

Fig. 327. The Last Judgment. From the Frauenkirche at Esslingen.

different churches of the city. To these should be added the productions of the architect Claux Sluter, whose name plainly indicates a German or Netherlandish origin, and who was much employed at the courts of France and Burgundy. The Fountain of Moses in the Carthusian Monastery at Dijon, a work executed by him, dates from the year 1397, and is in a free and bold style, which indicates the beginning of a more delicate

understanding of nature.[1] This is exhibited with surprising vigor and definiteness in the monument of Philip the Bold, executed by the same master in 1404, and at present in the Museum at Dijon. The road is here opened towards that energetic realism in representation, which, twenty years later, was introduced as a new conquering principle into painting by Herbert Van Eyck.

England also takes part in the plastic efforts of this period, although her architecture is but little adapted to decorations in sculpture. The façade of the Cathedral at Wells is a brilliant exception, however: it has an extensive series of sculptures in the noble, severe style of the thirteenth century, in which the cardinal ideas of Christian doctrine — from the creation to the day of judgment, from the beginning to the end of time — are set forth. The style of the equally numerous reliefs which adorn the spandrels of the arches of the triforium in the Cathedral of Lincoln is far more free and graceful; noble figures of angels in lifelike motion admirably filling the spaces.

Far more important in the history of English sculpture are the designs of its sepulchral monuments. In these, even at an earlier period, the position and character of the deceased were indicated and expressed with much delicacy of comprehension. These tombs are generally flat stones with reliefs, upon which the figure of the deceased is represented as in life, generally with crossed legs, — a position in which we see an early manifestation of the tendency toward what is natural and realistic. Numerous works of this kind are in the cathedrals and other churches of the country. Several are in the Church of the Templars in London; and the Tomb of Duke Robert of Normandy, the eldest son of William the Conqueror, in the Cathedral at Gloucester, is especially interesting by reason of its striking characterization.[2]

[1] Du Sommerard: Les Arts au Moyen Age, chap. v. plate 1.

[2] Denkmäler der Kunst, plate 60 A. Stothard: The Monumental Effigies of Great Britain London, 1817.

Tombs in other countries do not possess the wide general importance of these in England, although they generally indi-

Fig. 328. Tomb-Slab of Archbishop Peter von Aspelt. In the Cathedral at Mayence.

cate important periods of development in art. As a rule, they are simply tombstones, which, when let into the floor of

the church, are covered either with very low reliefs, or else simply engraved with figures in outline, the lines of which are often filled in with some colored material. Occasionally, however, the stones were placed in the walls in an upright position ; in which case the sculptures were brought out into bolder relief. There are conspicuous instances of this latter style in France, in the Crypt of St. Denis ; in Germany, in the Church of St. Elizabeth at Marburg ; and in the Cathedral at Mayence,[1] where, especially worthy of notice, is the Monument of Archbishop Peter of Aspelt, who crowned the three emperors of Germany, — Henry VII., Louis of Bavaria, and John of Bohemia ; a circumstance of which the sculptor (Fig. 328) has availed himself in an amusing glorification of the Prince of the Church, who is portrayed as of colossal size, and quite overtopping the temporal princes. There is also in the Cathedral of Cologne, where various other monuments in the sarcophagus style show progress in sculpture, the beautiful Monument of the Archbishop Frederick von Saarwerden, who died in 1414, — one of the most complete and superb works of its kind. Similar in treatment, and with rich polychromatic coloring, is the Tomb

Fig. 329. Tomb-Slab of Duke Henry IV. In Breslau.

[1] Excellent photographs of these sculptures are in the work of H. Emden: Der Dom zu Mainz. Mainz, 1857.

of Duke Henry IV., who died in 1290, in the Church of the Holy Cross at Breslau (Fig. 329).

Bronze-casting is chiefly used during this epoch for fonts, candelabra, lecterns, and other articles of church-furniture; but it is also quite often employed for tombstones. Beautiful examples of monuments of this sort are the Tombs of King Henry III. of England and of Queen Eleanora, in Westminster Abbey in London, executed by William Torell in 1290, and marked by a distinct and characteristic lifelike execution; also, in the later Gothic manner, the Tomb of the Black Prince in Canterbury Catheral, executed after 1376, and others. Among examples in Germany, the most excellent is the Monument of Archbishop Conrad of Hochstaden in the Cathedral of Cologne. There exist, besides, a great number of bronze tombstones in Northern Germany, Flanders, and France, as well as in Northern Scandinavia, on which the figure of the deceased is simply engraved in strong, deep-cut outlines, and surrounded by pleasing architectural forms, animated by designs of angels playing upon musical instruments, and by figures of the saints and apostles. Several flat tomb, stones in Northern Germany exhibit successive stages of development: the oldest, in the Cathedral at Schwerin, is a double plate, representing two bishops (about 1347); following which is a double plate in the Lübeck Cathedral (about 1350); further, there is a plate in the Church of St. Nicholas at Stralsund (1357); and, finally, the larger double plate in the Schwerin Cathedral, the most beautiful and magnificent of all. In this work, the style of ornamentation of the smaller figures.

Fig. 330. Angel. From a Tomb-Slab at Schwerin.

and of the graceful angels, seated among grape-vines, and playing upon musical instruments (Fig. 330), is full of tenderness and charm; while the figures of the archbishops stand out in grand dignity and lifelike individuality (Fig. 331).

Fig. 331. Head of a Bishop. From a Tomb-Slab at Schwerin.

Carving in ivory was also much in vogue, during this epoch, for decorating small portable altars, as well as for little caskets and other articles of worldly use, on which graceful pictures of the life of chivalry were designed in delicate reliefs.

Still more extended is the employment of precious metals in the construction of costly receptacles for relics, representing small Gothic churches, the designs richly and thoroughly carried out, with buttresses and arches, finials, gables filled with open-work, and slender spires. More especially beautiful, however, were the various vessels used in divine service, — the chalices, the ciboriums, censers, and monstrances, richly designed with architectural forms, and adorned with all the decorations of this luxuriant style.

Finally we come to the consideration of the numerous carvings in wood, which were employed more and more generally after the fourteenth century, especially in Germany, and more particularly in the decoration of altars. Better than any thing else they teach us the use of color, the polychrome of mediæval plastic art. The middle ages delighted in the most extensive

use of color, not only on these carvings in wood, but also on the stone figures used either as architectural decorations in the interior of churches, or on tombs. It was, in part, the inner emotional life, seeking expression in these works, that called for the delicate softness of color to subdue the severity of form to a more soulful tenderness. Partly, also, the polychrome employed in architecture, and especially the many-colored, broken light which streamed in through the painted glass windows, required a carrying out of the same principle through the whole system of decoration. Thus we find the large altar-shrines — which, when triptychs, often had their two wings extended still farther by an added pair — entirely covered with statues and reliefs; the latter shaded in perspective, looking like pictures carved in wood, standing out against a gold background, enclosed by richly-designed frames, and with canopies and vines overhead. Even the figures themselves, generally of small size, are attired in splendid gilded and damasked draperies, with borders and linings of brilliant colors, especially sky-blue and red. The nude portions, especially the heads, are painted with a most delicate fidelity to nature; and it is only in the gilding of the hair that the style asserted its rights. The architectural frames of gold, red, and blue, are in perfect harmony; and the intermingling and combination of colors indicate a thoroughly practised taste.

These costly carved altars, in which is celebrated one of the most brilliant triumphs of the Northern sculpture of the middle ages, first appear in the fourteenth century; and they gain steadily in favor until the close of mediæval art. We will only instance the Altar at Tribsees, in Pomerania, among works of this description, on which is an original although somewhat crude representation of the Last Supper. The great mass of similar works in carved wood will be spoken of when we come to treat of a later epoch.

While the Gothic style furthered in this way the development of sculpture, the progress of painting[1] not only was not promoted by the new movement, but was even decidedly retarded, since architecture, as we have seen, took away from her the great wall-spaces; so that fresco-painting fell almost entirely into disuse throughout the North, and was only employed exceptionally and in rare cases. The grand future, which, during the dominion of the Romanesque style, appeared to be opening before this branch of art, was thus irretrievably lost; and the Northern nations purchased the satisfaction of expressing themselves with full force in the Gothic style, by entirely sacrificing, for centuries, the power of representing their highest ideas in great productions through that very art which seemed best calculated for their embodiment. As a consequence, painting in the North was, for the most part, limited to minor art productions; and, even as regards altar-pieces, her domain was curtailed by the prevailing preference for carved works. Hence a certain idyllic limitation grew up in Northern painting: an excessive attention was paid to the expression of tender feeling, and the taste of the artist confined within narrow bounds.

Among the best known Gothic frescos are the pictures in the apse of the Church at Brauweiler, which belong to an early period (Fig. 332), but especially the pictures on the vaultings and walls of the former Chapel at Ramersdorf near Bonn, all of simple and dignified beauty; the latter especially one of the most unusual instances of a completely developed series, ending with the Last Judgment. Other specimens exist in the choir of the Cathedral at Cologne and in the Church of St. Thomas at Soest. There is also a complete series of biblical scenes in the Cloister Church at Wienhausen near Celle; also considerable remains on the vaultings of the Church of St. Mary at Colberg, in the Cathedral at Marienwerder, and again in the Church of St. Vitus at Mühlhausen-on-the-Neckar. The Emperor Charles IV. appears to have desired to assign a more

[1] Denkmäler der Kunst, plate 60.

important position to fresco; but his fancy for costly materials led him to give especial prominence to mosaic work, which was by no means favorable to a freer development of the art. Specimens of this style are the great representation of the Last Judgment on the south side of the Cathedral at Prague; also a portion of the pictures in the Wenzel Chapel of the same cathedral, as well as pictures in the church and in both the chapels in the Castle of Karlstein in Bohemia. The large fresco of the Last Judgment in the Church of St. Philibert at

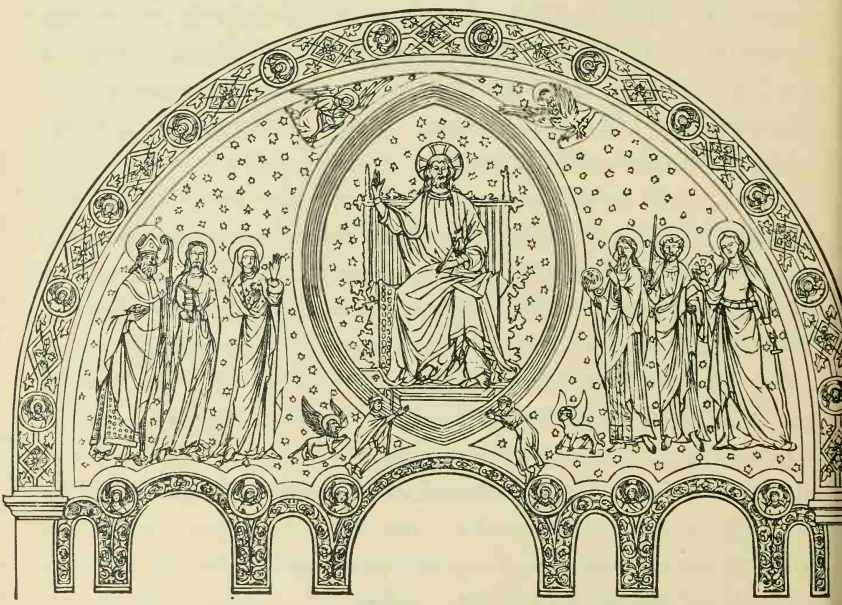

Fig. 332. Fresco in the Church at Brauweiler.

Tournus may be mentioned as an important work of this kind in France; and the recently uncovered paintings in the Church at Gorkum in Holland are examples of an early period.

Whatever fresco lacked, however, in artistic effort and material, was atoned for by the attention given to glass-painting. If, in the preceding epoch, an attempt had been made to decorate the simple Romanesque windows with pictures on glass,

how much more must the tendency to this mode of ornamentation now increase, when space and opportunity for the most extended representations were offered by the wide, high windows of the Gothic style! The simplest design was to surround the rich-patterned, tapestry-like window with representations of figures, as with a beautiful border. Sometimes, however, complete scenes of biblical and legendary subjects were spread over the entire surface, but in such a way as to admirably bring out the Gothic architectural forms. This branch of art was, however, hemmed in by so many limitations, — not only by the general architectural divisions, the intersections made by the mullions and the tracery, but also by the clumsy, awkward, mosaic character of the mechanical execution, — that its works were only made effective by the wonderful glow and harmonious splendor of the coloring, as well as by the dignity of conception and treatment of single figures. How imperatively necessary are severe architectural limitations in these works is shown by the experience of the succeeding epoch, which sought to cut loose from all hinderances, and to cultivate a freedom of composition which is denied to these productions. Glass-painting was carried to especial perfection during the thirteenth century in those regions of France where the Gothic style originated and was developed. The greater number of the cathedrals here, especially those at Chartres, at Rheims, at Rouen, at Bourges, at Tours, and at Le Mans, contain superb examples; so also the Ste. Chapelle at Paris. In Germany, paintings on glass are unusual in the thirteenth century; and the art only attained a vigorous growth in the fourteenth century, of which we have numerous instances, extending far down into the fifteenth. The noblest specimens are the windows in the choir of the Cathedral at Cologne,[1] of the Strasburg and Freiburg Minsters, of the Cathedral at Regensburg, the Church of St. Katharine at Oppenheim, the Church of St. Martha at Nuremberg, the Church of St. Dio-

[1] See a colored illustration in the Denkmäler der Kunst.

nysius at Esslingen, and others. The glass windows of the Cloister Church of Königsfelden[1] in Switzerland rank high among the productions of the fourteenth century (Fig. 333). The paintings on glass of the Cathedral of York in England, and of the Cathedrals of Toledo and Leon in Spain, are also celebrated.

Fig. 333. Glass-Painting from Königsfelden.

France also far exceeded all other countries in the art of illumination during the earlier period of Gothic art. In the art of "illuminating," as it was called in Paris, the masters of that city were widely celebrated.[2] This occupation went hand

[1] Consult the work on this subject published by the Antiquarian Society of Zurich.

[2] In Purgatory Dante meets a certain Oderisi, whom he greets: "'Art thou not Oderisi,

in hand with the development of learning, which gave to the University of Paris the first rank in the world; and it attained, through the constant production of such works, to an evenness of style, to a successful technique, and an elegant elaboration. Gothic art imparted to it fixed architectural laws; and painting on glass, now greatly cultivated, obviously influenced the methods of representation; so that the veriest externals, such as the broad black outlines, were repeated from it. An especially beautiful psalter, said to have been designed for St. Louis, in the Library at Paris, which is richly adorned with miniatures, is especially worthy of mention. It contains numerous scenes from the Old Testament, simply and distinctly portrayed with strong and harmonious coloring on a gold ground, enclosed by a frame of severe Gothic architecture. But in this case, as in that of almost all French productions, mere technique is regarded, at the expense of originality, and delicacy of sentiment.

It is otherwise with German illuminations,[1] which were especially employed during this period in the illustration of secular poetry, chiefly that of the minnesingers: they are generally executed in an unassuming style, in lightly-shaded pen-drawings, displaying a freshness of sentiment and a *naïve* artlessness which are in perfect keeping with the feeling of the poet. One of the most charming illustrations of the kind is in the Munich Library, — the Manuscript of Tristan by Gottfried of Strasburg, which seems to have been executed before the middle of the thirteenth century. There is a total lack of understanding of anatomy; but in the attitudes a just feeling is expressed, and there is a childlike earnestness in the expression of the heads. The figures are drawn in white upon a colored background; but the shading of the draperies is in colors. The pictures in the manuscripts of the minnesingers

the glory of Agubbio, and the glory of that art which in Paris is called illuminating?' — 'Brother,' replied Oderisi, 'fairer than mine the page which Franco the Bolognese pencils. All his the glory now; mine but in part.'" — PURGATORIO, xi.]

[1] Abundant information and illustration of this will be found in F. Kugler: Kleine Schriften und Studien zur Kunstgeschichte, vols. i., ii.

show still more distinctly the characteristic tendency of the Gothic style: for example, the Weingartner Manuscript in the Royal Library at Stuttgart, from the second half of the thirteenth century; also the numerous pictures in the Mannessian

Fig. 334. Miniature-Painting. From the Mannessian MS. Paris.

Manuscript in the Library at Paris (Fig. 334); finally, in the manuscript of William of Oranzee of the year 1334, in the Library at Cassel, which shows in an especially attractive manner delicately-designed figures on backgrounds either of gold or of a

tapestry pattern. When, in the illuminating of Bibles, Psalters, or the Gospels, representations of sacred scenes were to be given, free artistic humor could not refrain from peopling the gayly-colored branch-work running round the pages of the books with wonderful and delightful creations of fancy, in which a frank and merry fancy often finds expression in the most charming play of humor. There are extremely clever drawings of this kind in a manuscript in the Berlin Museum, and others no less original in a Bible of the fourteenth century in the Public Library at Stuttgart (Fig. 335). A style of illuminating resembling this appeared in Bohemia during the course of the thirteenth century, numerous instances of which,

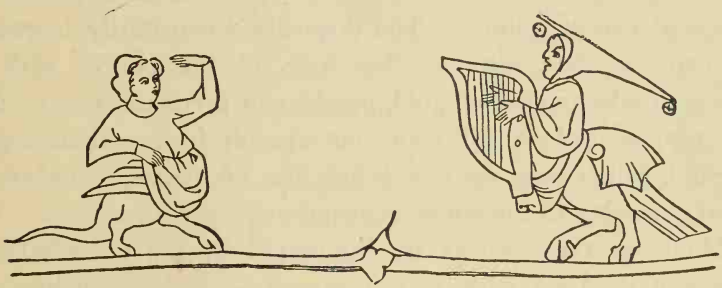

Fig. 335. Border. From a Bible at Stuttgart.

full of life and originality, occur in an illuminated Bible in the library of Prince Lobkowitz at Prague.

Germany also far exceeded all other Northern countries in painting on panels, especially after the middle of the fourteenth century, when this style of art was extensively practised.[1] These painted panels were used sometimes as doors to altar-shrines, the principal feature of which often consisted of a carving in wood; but very frequently the most conspicuous feature of the altar itself was a painting, which could be enclosed by means of two wings, or leaves, painted on the inside as well as on the outside. When the altar-piece is closed, the

[1] Hotho: Die Malerschule Hubert's van Eyck.

exterior usually shows some single figures; as, for example, the Annunciation, or saints especially revered. When the altar is opened, the large middle tablet, with the two inner sides of the wings, either represent a whole connected series of separate scenes, — perhaps the life of the Blessed Virgin, or the Passion, — or else the middle piece contains a single larger representation, to which are added smaller scenes on the wings.[1] Generally the paintings are executed on the wooden tablets (which were prepared for this purpose with a fine strong priming of chalk) in *tempera;* that is, the colors, finely ground, were mixed with some glutinous adhesive, such as white of egg. This material was favorable to a delicate, careful finish of execution. The coloring is generally tender and light, and set off by the frequent use of gilding. The disposition constantly increased to copy in the costumes the dress of the period, with its splendid adornments of gold, pearls, and precious stones. But the representations still stand out sharply from a figured gold ground, which does away with any idea of nature, and gives an ideal character to the whole conception.

Much as these works are influenced by the universal tendency of the time, with its soft sentiment and spirituality, yet, after 1350, especial characteristics, and original, independent schools, are developed within these fundamental laws; the earliest among them being that which came into prominence in Bohemia in the reign of the art-loving emperor, Charles IV. We have already glanced at the numerous frescos in Prague and Karlstein. But there are also panel-paintings here, as well as in Vienna and Prague. Nicholas Wurmser of Strasburg, and two artists of Prague, Kundze and Theodorich, are known as the artists of these works. The predominant characteristic of their art is an excessive delicacy, which in their

[1 The author is describing the so-called "triptychs," of which several excellent examples may be seen in the Bryan Gallery of the New-York Historical Society, some of them belonging to the Byzantine school, and others to the Netherlands. Among the latter, Nos. 298 and 309 are specially worthy of notice.]

drawing of form almost degenerates into weakness, but which in expression often conveys great depth and tenderness. The colors are applied with much delicacy, and with very soft gradations: but the forms are generally broad, and even clumsy; for instance, the noses are almost always round and thick, the lips very full, the eyes large, and their expression is more open than profound. Moreover, the carriage of the figures is generally awkward, and harshly distorted by the high shoulders and the short neck. The Church at Mühlhausen-on-the-Neckar has several frescos and panel-paintings in the latter style of this school, presented by a citizen of Prague in 1385.[1]

The school of Nuremberg[2] is of greater importance, its culminating period extending from the middle of the fourteenth century. Painting was, in this school, emphatically subordinated to the influence of the immense activity in sculpture which we have reviewed above; and it endeavored, by means of painstaking drawing, and of careful modelling, and attention to form, to compete with its sister art; while at the same time a vigorous coloring preserves the distinctly picturesque effect. The figures are graceful and lithe, and, in spite of a certain conventionality, have a marked freedom of action. The heads express a tender depth of sentiment. The Imhoff altar-piece, originally in the Church of St. Lorenz, now in the Castle, is one of the most important works: its principal picture is a coronation of the Virgin (Fig. 336). The noble disposition of the draperies, the profound expression, the grace of the figures, associated with a vigorous modelling, suggest repeatedly the sculptures to which we have referred above; so that we may decide that this work dates from a time later than 1361, and before the close of the century. The later productions of the school are recognizable by a somewhat crowded arrangement of the figures. This is seen to be the case in Tucher's great altar-piece in the Church of our Lady, painted

[1] C. Heideloff: Die Mittelalterliche Kunst in Schwaben. Stuttgart, 1854.

[2] R. von Rettberg: Nürnberg's Kunstleben. Stuttgart, 1854.

in 1385, on which are represented the Annunication, the Crucifixion, and the Resurrection; while on the wings are the birth of Christ, and figures of the two apostle-princes, St. Peter and St. Paul. The Volkamer altar-piece belongs to the beginning of the fifteenth century. It is in the choir of the St. Lorenz

Fig. 336. Coronation of the Virgin. The Imhoff Altar-Piece. Nuremberg.

Church, and has pictures illustrating the legend of St. Theokar, and the life of Christ; also the Haller altar-piece in St. Sebald's Church, with a crucified Christ between the Virgin and St. John, as well as several figures of saints. The school

of Cologne[1] is of a more recent date than these, but, on that very account, more highly and more purely developed. The character of this school was also undoubtedly determined in a very great degree by the plastic works, which show great grace here as early as the beginning of the fourteenth century. There appears, however, to have existed here an especial artistic activity from a very early period, the results of which, in the domain of painting, were the most important of their time and style. The gentle, thoughtful sentiment which is embodied in the figures of the Gothic style was never so admirably expressed in painting, was never so profoundly appreciated, as here: hence the masters of Cologne are the purest exponents of that soft, pleasing style. For this reason they exercised such a decided influence throughout the neighboring regions, and even throughout all Northern Germany; but, on this very account, their style is generally marked by conventionalism. The school of Cologne, like that of Prague, has, as its original motive, delicacy of conception, and tenderness of treatment; but it unites with this a firm feeling for noble forms, for grace of demeanor, and for depth of expression. A soft gradation of the light and yet solid coloring, a childlike purity and sweetness, give to the better works of this school a charm of devoutness and sanctity such as is not seen in any other in such perfection, purity, and entirety. It is true that these painters have their limitations. They excel in portraying youth and womanhood, and this in their aspects of humility and dependence: they have little gift for portraying strength and manliness, and none whatever for passion. These are, however, in truth, the limitations of the time, the positive side of which — its truth and its beauty — shines out with all the greater brightness.

The most important works of the school of Cologne are

[1 J. J. Merlo: Nachrichten von dem Leben und den Werken Kölnischer Künstler. Cologne, 1850. By the same author: Die Meister der Altkölnischen Malerschule. Cologne, 1852.]

connected with the names of two masters, who illustrate the two principal epochs of its development. Master William von Herle, who is praised in "The Limburg Chronicle" of the year 1380 as "the best painter in German countries," is the earlier. He is remarkable for a childlike innocence, a tenderness of sentiment, and a radiant purity of expression, embodied in graceful, slender forms; and for an exquisite softness of coloring, which gives to earthly things a kind of divine halo. "The soul is all expressed; the body scarcely at all." The heads have a graceful oval form; the nose is long and slender; the mouth small, full, and lovely; the forehead high and pure; the eyes, always set rather close together, have a soft, dovelike expression. The Clara Altar, now in the Chapel of St. John in the Cologne Cathedral, with numerous scenes illustrating the childhood and the passion of Christ, is among the chief works of this master; as are also remains of wall-paintings in the Hanse Hall of the Rathhaus.

The second master is Stephen Lochner, whose name has been handed down to us in Albrecht Dürer's "Journal of his Travels in the Netherlands,"[1] and with whom is associated the greatest painting produced by the middle ages. This is the celebrated cathedral picture, painted after 1426, once in the Chapel of the Rathhaus, now in a choir chapel of the Cologne Cathedral.[2] The principal field represents the adoration of the three kings; and on the wings St. Jerome is seen with his followers, and St. Ursula with her companions (Fig. 337), these being the two patron saints of the city: on the outside is the Annunciation. Stephen follows in the steps of his predecessor. He is filled with the same deep devotion and innocence, and clothes these qualities in the same noble forms: he imparts to them, however, an air of greater reality, by means of more vigorous modelling, greater depth of coloring, and by the use of

[1 This curious and interesting journal will be found translated in Mrs. Heaton's Life of Albrecht Dürer. London, 1870.]

2 Denkmäler der Kunst, plate 60. See the excellent engraving by P. Massau

the gorgeous costumes of the day, yet without sacrificing the

337. S. Ursula. One of the Wings of the Dombild, by Master Stephan. From the Engraving by P. Massau.

exquisite tone of ideality which envelops all the figures conceived by the art of the middle ages as with a hallowing atmosphere. Thus the art of that period attains its highest culmination in his wonderful picture.

IN ITALY.

The art of sculpture in Italy aimed after and attained, during this period even more than during the preceding, a position independent of architecture. As the Gothic had here somewhat tempered its severe system, it exercised a less rigid despotism also over this other art. Moreover, a sentiment of individuality was at an early day so far aroused in the artists themselves, that they were less disposed to subject their works so entirely to the dominion of architecture. Added to this, several of the most celebrated and most influential artists of the period were proficient in all three arts, or at least in those of painting and architecture; from which fact there resulted a more correct adjusting of the bounds and requirements of the separate branches. Wherever sculpture is united with architecture, it is done in an unforced way, with a view to picturesque effect. But, in the case of painting, full provision was made for it in the entire organism of the buildings; so that on the ample surfaces of the walls and vaultings this art could unfold itself in that magnificent freedom of conception and of composition, which, as time went on, necessarily raised it to an undisputed superiority over the painting of the North.

In sculpture,[1] Giovanni Pisano, the son of the great Nicola, was the chief agent in the introduction of the new era. He was born in 1245, and died in 1321; and his early life was dedicated to completing the latter works of his father, especially the pulpit in the Cathedral at Siena. If even in these works a newly-awakened sentiment prevails, opposed to the calmer, dignified beauty of Nicola's more antique manner, this trait appears still more strongly and decidedly in Giovanni's

[1] Denkmäler der Kunst, plates 61, 63.

own creations. This change may have had its origin in the universal tendency of the age; but the presence of numerous German sculptors seems also to have had its influence. But Giovanni did not take up the new style with the same gentle depth and tenderness with which it was practised in the North: on the contrary, he knew how to apply his greater freedom and vividness to the expression of dramatic passion and deep emotion, and united to these qualities an unusual amount of intellectual motive in his composition.

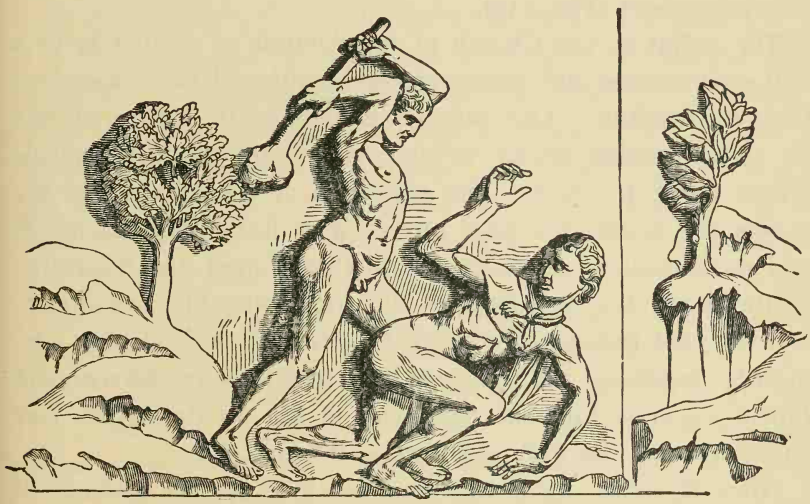

Fig. 338. Cain and Abel. From the Cathedral at Orvieto.

The high altar of the Cathedral of Arezzo, dating from 1286, is in this master's earlier manner; an especially elaborate work, representing in a multitude of reliefs and small statues the legends of the Virgin and of other saints, as well as the figures of apostles, prophets, and angels, in a noble, flowing, and free style, full of life and movement. Another of his earlier works — on which he worked, with the assistance of pupils and workmen, from 1290 on — is the extensive series of sculptures on the façade of the Cathedral at Orvieto, the execution of which

belongs to the close of the thirteenth century.[1] These representations are not grouped within an architectural framework as in the Northern cathedrals, but in freer, more picturesque arrangement, — sometimes framed in delicate vine-traceries, and extended in vigorous relief over the four great wall-surfaces, between and beside the doors. The whole Bible-story, from the fall of man down to the redemption and the last judgment, is given in symbolical sequence. There are numerous suggestions of Nicola's manner; but other portions show in their more intense and dramatic conceptions the uprising of a younger school (Fig. 338).

The pulpit in the Church of St. Andrew in Pistoja is in a still more intense and passionate style, although not more free from overloading. This pulpit was finished in 1301, and, like all earlier, similar works, is supported upon beautiful marble pillars borne by lions. The spandrels of the arches and the panels are decorated with a profusion of finely-executed reliefs and small statues. Here are the Birth of Christ, the Adoration of the Magi, the Slaughter of the Innocents, the Crucifixion, and the Last Judgment, somewhat confused, overladen, realistic even to harshness and ugliness, but powerfully impressive, and full of vigorous life; the treatment of the single figures free and noble, and not without a hint of the antique.

After the year 1304, Giovanni executed, in the Church of St. Dominic at Perugia, the Tomb of Pope Benedict XI.; and in 1311 the pulpit of the Cathedral at Pisa, which was, however, destroyed at a later period, and now only exists in fragments.[2] A statue of the Madonna and Child, which he designed for a southern portal of the Florence Cathedral, is of consummate beauty and truly royal grace, — a work full of

[1] Engravings of these sculptures have been published by Gruner.

[2] By the enterprise of the South-Kensington Museum, casts of all the fragments of this pulpit have been made, and the whole set up in the court of the museum, where it can now be seen, and photographs of it procured. The pulpit, erected by Nicola Pisano in Siena, is still in place, and in perfect preservation.]

nobility and majesty, although lacking the more profound sentiment of Northern Gothic art.

A great number of scholars and disciples attached themselves to Giovanni. Numerous altars, pulpits, and funeral-monuments, scattered throughout all Italy, testify to the overwhelming influence of this master, who may justly be called the father of his epoch. The centre of artistic activity, even at this time, was Florence, whose great master, Giotto (1276–1336), with his universal genius, gave an immense impetus to sculpture by the active part he took in it. For the Campanile of Florence, built by him, he not only designed the bass-reliefs with which it is decorated, but also assisted in putting his designs into execution.[1] On this beautiful tower the history of man's development is set forth in a series of small reliefs spiritedly executed, and in symbolical order. This rich cycle of works represents with perfect clearness, and in simple and truly artistic treatment, the whole progress, from the creation of the first man, through the successful conflict with the forces of nature, up to the climax of a life illumined by learning and art, and secured under the maternal shelter of the Church.

Under the influence of Giotto, Andrea Pisano (about 1270 to 1345) arose to an independent and important position as a master. He assisted in executing the reliefs on the Campanile under Giotto's guidance: but his own masterpiece is preserved to us in the southern bronze door of the Baptistery at Florence, dating from the year 1330; without doubt, one of the noblest works of this kind. The events in the life of John the Baptist, and also representations of the Virtues, are here given in twenty-eight panels, gracefully bordered, and in severe architectural arrangement. They are treated in an incomparably simple

[1 "The basement-story is decorated with bass-reliefs. Two on the northern face, representing sculpture and architecture, were executed by Giotto himself: the remaining five on this side are by Luca della Robbia, after Giotto's designs; and all the rest are by Andrea Pisano." — *Walks in Florence*, by SUSAN and JOANNA HORNER, where is a good account of the Campanile, vol. i. pp. 62–66. See also an article in Macmillan's Magazine for April, 1877, by Sidney Colvin, — Giotto's Gospel of Labor.]

and severe style of relief. With the fewest possible means, and with the employment of two or three figures, every incident is described in a clear and lifelike manner; and the figures are in the highest degree free and unconstrained (Fig. 339). About the same time (1330), the two Sienese artists, Agostino and Angelo, — who worked in concert, and had already assisted Giovanni Pisano on the Cathedral at Orvieto, — executed the

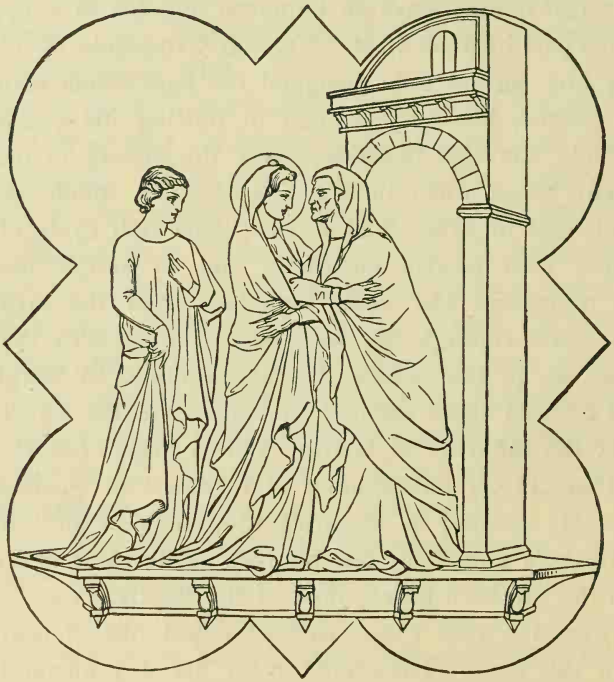

Fig. 339. Relief from the South Door of the Baptistery at Florence. Andrea Pisano.

Monument of Bishop Guido Tarlati in the Cathedral of Arezzo, which contains sixteen scenes in relief from the life of the dead man, besides a number of allegorical figures; and is one of the most comprehensive creations of that time. A very remarkable artist, Andrea di Cione (better known as Orcagna), who also attained great results in all three arts, marks the close

of Florentine sculpture of this period (till 1376). His masterpiece of sculpture is the magnificent Tabernacle of the High Altar of Or San Michele in Florence (1359); perhaps one of

Fig. 340. The Betrothal of the Virgin. From Orcagna's Shrine in Or San Michele. After C. C. Perkins.

the most splendid pieces of decorative art in the world.[1] It is decorated with bright-colored mosaic patterns, besides a pro-

[1 For a full and accurate account of the Church of Or San Michele and of this work of Orcagna's, see the Misses Horner's Walks in Florence, vol. i. pp. 196–219. Orcagna's work is not literally the Tabernacle of the High Altar, but a tabernacle enclosing an ancient picture of the Virgin. It is more properly known as Orcagna's Shrine. It is at one side of the hall-like church. The principal altar of the church occupies the usual place.]

fusion of reliefs, illustrating the life of the Virgin, with single figures of the prophets, saints, and angels; the whole expressing the Gothic devotional feeling with extreme grace and noble simplicity (Fig. 340). The beautiful medallion reliefs in the Loggia dei Lanzi, which was built after his death, have been recently denied to be his productions, on the ground of facts discovered in the archives. During this period there was also great activity displayed in sculpture in the other provinces of Italy, from Venice to Naples: the names of many artists are mentioned, and many splendid and incomparable works were executed. The churches of Naples alone, especially Santa Clara and San Giovanni a Carbonara, contain a number of magnificent monuments of the princes of the house of Anjou; yet, on the whole, they fall short of the spirit and delicacy of the Pisan school. Sculpture displayed a much richer, and, to a certain extent, a more independent activity, in Upper Italy; although, to be sure, we find a great many Tuscan artists employed there.

Thus Giovanni di Balducco of Pisa erected in 1339 the splendid Monument of Peter Martyr for the chapel of that saint in the Church of St. Eustorgio in Milan, — a marble sarcophagus, decorated with reliefs and statuettes, supported upon pillars, and with a bevelled top. In the same church, the reliefs on the high altar, of scenes from the passion, in a very animated style, are more indicative of an activity in sculpture than are the rather contracted Monuments of the Visconti in the side-chapels. The Tomb of Barnabo Visconti (1354), in the Archæological Museum of the Brera, is orginal in design, with its clumsy equestrian statue. The Monuments of the Scaligers, at Santa Maria Antica in Verona, are more important; but they are of more value for their general effect as an architectural group than for their picturesqueness taken separately. Equestrian statues of the dead appear as the crowning figures on these monuments also; the most conspicuous example being the Tomb of Can Signorio (died 1375)

The rich sculptures of the Doge's Palace in Venice, coming down to about the middle of the fifteenth century, including the splendid decorations of the Porta della Carta, are emphatically Gothic, and even contain slight hints of a transition to the Renaissance. The beautiful statues of the Madonna, of St. Mark, and of the Apostles, on the lectern of the principal choir in the Church of St. Mark, belong to this period. To conclude, one of the finest of these works is the Arca (tomb) of St. Augustine in the Cathedral at Pavia, of the year 1362, richly adorned with reliefs and statuettes. The composition is a repetition of the style of sarcophagi traditional in Italy, supported upon pillars, surmounted by a stately canopy, and entirely covered with decorations in sculpture, even to the interior of the canopy.

Painting is a more favorite art than even sculpture with the Italians at this period; and to it the creative spirits of the day turned with especial interest.[1] The results attained by a previous age in this domain of art are merely beginnings out of which the marvellous flower of Italian art, now for the first time, bloomed with ever-increasing magnificence. Painting was no longer confined, as it had been in the North, to narrow altar-pieces and to the labored technique of painting on glass; but it could now express exhaustively the whole scope and depth of Christian thought on the broad surfaces of walls and vaultings necessarily conceded to it by architecture. It could now, even in the most extended and permanent undertakings, have an eye to great general effects: it could learn to work boldly and freely on a broader plane; and could prove, with its full strength, that it was, in the highest sense, the Christian art. In taking a rapid survey of the importance attained by this art

1 Denkmäler der Kunst, plates 62, 65. [Giorgio Vasari: Lives of Painters, Sculptors, and Architects. Florence. First edition, 1550; second much altered in 1568. Best English translation by Mrs. Foster, Bohn's Library, 6 vols. London, 1850. Crowe and Cavalcaselle: History of Painting in Italy. 3 vols. London, 1866. F. Kugler: History of Painting in Italy. Translated by Lady Eastlake. 2 vols. London. Mrs. Jameson: Memoirs of Early Italian Painters. 1 vol. London, 1845; Boston, 1877.]

in Italy, we willingly forget the want of consistency in her Gothic architecture, which, indeed, was chiefly instrumental in paving the way for the development of painting.

The centre of this art-culture was Tuscany, where painting was fostered in different directions by two great local schools. The Florentine masters, especially, took in the life around them with a comprehensive glance, and united with this fresh observation a thoughtful representation of the sacred legends. They especially delight in the delineation of sacred history, as in the lives of Christ, of the Virgin, and of the saints; but they also have produced compositions of a mysteriously symbolic character, which are full of numerous lifelike traits, and for which Dante's wonderful poem gave many suggestions. The great Giotto, whom we know already as an architect and sculptor, is the first and strongest master of this time; and his industry is shown by magnificent compositions scattered throughout all Italy, from Venetia to the territory of Naples. His mighty influence long left its impress upon the Italian art of his age. It is only in covering large spaces that his genius finds full expression. He always aims at what is essential and characteristic, — at convincing clearness in depicting incidents, energetic delineation, and strong dramatic life. These traits are pre-eminently characteristic of his works, and are united with complete skill in the proportioning and arrangement of large compositions and extended series of pictures. With these traits, which he sets forth with his whole strength, the representation of single figures seems to be a matter of indifference; and even beauty is not essential. The type of his heads has a great sameness; yet it is of an impressive, if not an attractive style. There is an undeniable trace of the slender, long, Byzantine faces and figures; but the inspiration of genius imparts to these a novel, youthful, and spirited strength. The artist seldom succeeds in portraying the passionate emotions — anger, hate, or rage — in his faces. Such attempts on his part are very apt to result in grimace. But, in their atti-

tude and grouping, his figures admirably express every emotion: not only depth of feeling, but the stormy emotions as well, are depicted with striking power.

His greatness and importance are shown by three principal works. He executed in 1301 the paintings on the walls of the Bargello Chapel in Florence, which were unfortunately much injured, and recently brought again to light, and restored. An especial value is given to these paintings by the portrait of the still youthful Dante, introduced by the artist, whose friend he was. He also executed, under the patronage of Enrico Scrovigno, soon after 1303, the almost endless series of pictures in the Church of Santa Maria dell' Arena at Padua. This is a long, single-naved building, with a vaulted ceiling, the entire walls and vaultings of which he covered with pictures, representing the histories of Christ and of the Virgin, the Last Judgment being painted on the entrance-hall.[1]

Giotto proved himself in this production to be one of the greatest masters of any age. He freed from its bonds whatever had before him been conventional; went straight to the root of things, and seized upon the soul of an incident. Moving, stirring, profound, giving full expression to every sentiment of the soul, he throws a lofty dignity around the simplest, most unstudied effects. With his deficiency in accurate anatomical knowledge, he produces his effects by mere general indications; and it is something the same with color, which he uses in pale tones and with slight shading. But, notwithstanding this, his power is striking, and the effect produced is irresistible. He has, besides, a surprising insight into actual

[1 P. E. Selvatico: Sulla Cappellina degli Scrovegni nell' Arena di Padova e sui Freschi di Giotto, &c. Padua, 1836. John Ruskin: Giotto and his Works in Padua. 3 parts. London, 1854. Written for the Arundel Society, to serve as text for their publication, — Giotto: The Lives of the Virgin and our Lord; a series of thirty-eight subjects from the frescos in the Arena Chapel, Padua. Mr. Ruskin has also published photographs of several of the allegorical figures of the Virtues and Vices (painted by Giotto on the lower part of the wall of the chapel) in his Fors Clavigera. Selvatico had already given some of these in his work on the chapel above cited; but his plates are worthless. See also Kugler.]

life, out of which he draws picturesque motives, which he treats with such dignity, that they do not clash with the sacred, elevated, historical character of his subjects, and, in fact, bring this out into still greater prominence. In this spirit are the scenes where Joachim approaches the shepherds in the field, in great tribulation; where, returning, he embraces his wife in happy emotion; as well as others. Many express passionate feeling; as where St. John, with arms extended above the

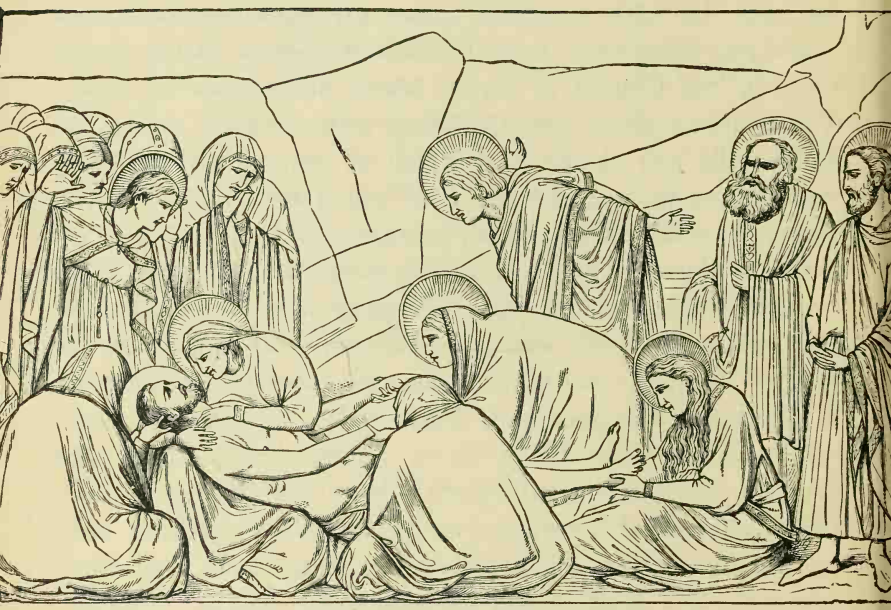

Fig. 341. The Entombment. From Giotto's Fresco in the Arena Chapel at Padua.

corpse of his beloved Lord, appears about to throw himself upon it (Fig. 341). The pictures on the vault over the altar of the Lower Church of San Francesco at Assisi form another important series. The four pendentives of the vaulting contain grand, deeply symbolical creations, crowded with figures, in which are symbolized the three vows of the Franciscan order, —of Poverty, Chastity, and Obedience; and the Glorification of

St. Francis is also given. The artist has here imparted to the dry allegory a breath of life and freshness, and has also clearly demonstrated his skill by the noble and harmonious filling up of the space.

The great monastic Church of Santa Croce in Florence has a number of frescos by this great master, recently brought out from under a coating of whitewash. In the first chapel south of the choir (the Bardi Chapel) is the history of St. Francis; in the second (the Peruzzi Chapel) is the life of St. John the Baptist and of St. John the Evangelist, in masterly style; as well as an altar-piece, the Coronation of the Blessed Virgin, in the Baroncelli Chapel, at the end of the southern transept. The beautiful Last Supper, in the former refectory adjoining Santa Croce, is also undeniably by his hand.

In Rome, the porch of St. Peter's Church has a large picture in mosaic, executed after a design by Giotto, in which, according to accepted symbolism, the Church of Christ is represented by the ship of St. Peter tossed upon a tempestuous sea. While demons increase the fury of the storm, Christ, walking upon the waves, brings help and consolation, and extends his hand to the sinking Peter.

Among the few panel-paintings by Giotto, we must notice a series of twenty-six pictures which he executed for the sacristy presses of Santa Croce in Florence.[1] These are almost all preserved in the Academy at Florence, although there are several

[1 A considerable number of the early Italian paintings that remain once made a part of the decoration of articles of furniture. The doors of the presses in the sacristies, in which the vestments of the priests, and other objects belonging to the paraphernalia of the church-service, were kept, often had their panels painted by good artists; and the same was the case with the chests, which, in those days, were much employed for holding things consigned, in our time, to the keeping of bureaus, and chests of drawers. The altar itself was in reality only a piece of furniture; and the pictures with which it was adorned, often made a part of the solid structure, were not movable, nor meant to be moved. These panels have, in hundreds of cases, been cut out of the pieces of furniture to which they belonged, and often lose much of their effect by being deprived of their proper surroundings. The Jarves collection of early Italian paintings in New Haven, and the Bryan collection belonging to the Historical Society of New York, possess good examples of these panels.]

in the Berlin Museum. These small miniature-like pictures, the themes of which are the lives of Christ and of St. Francis, display Giotto's usual distinctness, and animated suggestiveness of narration.

An extraordinary profusion of paintings, especially of fres cos, in the churches of Florence and other Tuscan cities, show how absolutely Giotto dominated the painting of his day. The chapels, chapter-houses, and sacristies of the great monastic

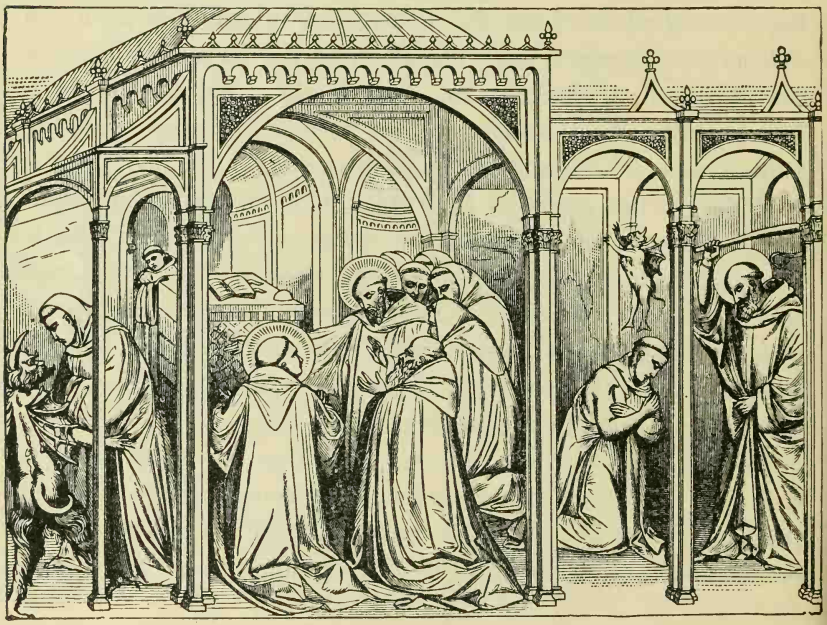

Fig. 342. St. Benedict exorcising Demons. Fresco in San Miniato by Spinello Aretino.

churches — as of Santa Croce, Santa Maria Novella, Santa Maria del Carmine in Florence, and San Francesco and the Campo Santo in Pisa — are rich in works in this style, displaying often Giotto's methods in broad treatment and masterly composition. Taddeo Gaddi is one of his most important pupils whose name has come down to us: he is the artist of the Life of the Blessed Virgin in Santa Croce. So also Spinello Aretino, from

Arezzo, who decorated the Sacristy of San Miniato with interesting scenes from the life of St. Benedict (Fig. 342). Still another is Nicolo di Pietro. The last two belong to about 1390.

Orcagna, who has already come under our notice as an architect and sculptor, is one of the most noted successors of Giotto, and allied to him in genius. The Strozzi Chapel in Santa Maria Novella at Florence contains a number of his creations. There is a representation of the Last Judgment on the wall above, and on either side, the window. The Judge of the world, enthroned in solemn majesty, is surrounded by floating angels with trumpets, and instruments of martyrdom. The Madonna and St. John the Baptist are kneeling in attitudes of humble supplication; adjoining, on either side, are the sturdy, vigorous figures of the apostles; below, men rising from the dead, a multitude of saints and of the congregation of the faithful, all bright figures upon a dark-blue ground, and all of great beauty: the predominant expression, however, is that of character and impressiveness. The representation of Paradise on the left wall is still more remarkable. Christ is enthroned beside the Madonna, beneath a Gothic canopy, surrounded by angels. The whole remaining space is occupied by twelve rows of figures of saints, containing seven on either side, traditionally stiff in arrangement, and lacking in picturesque grouping; but the glorious beauty of the heads, the free and characteristic treatment of the single figures, the inexhaustible variety in the arrangement of the draperies, are truly delightful. No other picture in the whole Gothic period unites such incomparable richness and beauty. The coloring is clear, light, and warm: the faces are of a lovely oval-shape, with noble, youthful features, a delicate profile, and careful modelling, with warm tones in the shading. There is a marked improvement upon the manner of Giotto in the disposition of the figures. The same may be said of the altar-piece of this chapel, which is inscribed with Orcagna's name, and the date of 1357. On this Christ is represented throned in glory, and surrounded by angels, giving

the key to the kneeling St. Peter with his left hand; while with his right he gives the book to St. Thomas Aquinas, who is also represented as kneeling, and recommended by the Madonna. This is a commissioned glorification of the Dominican order, out of which nothing but a dignified, solemn, official picture was to be made. Another altar-piece by the same master, divided into numerous compartments, at present in the National Gallery in London, was formerly in the Church of San Pietro Maggiore in Florence. The middle compartment contains a Coronation of the Blessed Virgin, consisting of numerous figures, constrained in attitude, but with fine heads and magnificent draperies.

The great pictures, in the Campo Santo at Pisa, of the Last Judgment, and more especially the Triumph of Death, illustrate this master's profound knowledge of composition, and also his powerful grasp of the meaning of life. These works were universally ascribed to him upon Vasari's authority, until Crowe and Cavalcaselle raised the point of their genuineness. It is not to be denied that these pictures differ essentially from the manner of Orcagna's acknowledged works; but certainly the yet undiscovered artist belongs to the most noted masters of that day. This is especially true of the Triumph of Death. If, in other great works of the kind, the painter was obliged to follow the traditions of the Church, in this a great master sets forth the transitoriness of all that is earthly in a free, bold style, and exhibits Death as the implacable destroyer of all that is blooming, fair, and glorious. On the right there is a company of knights and ladies, in the costumes of the period, on a flowery sward, bordered by luxurious orange-trees, amid whose branches Cupids are hovering, — the knights with falcons on their hands, the ladies with lap-dogs. They are listening in pleasant ease to the strains of the lute and to song; so that one fancies himself transported into the gay company of "The Decameron" of Boccaccio. But meanwhile the frightful form of Death, in the guise of a hideous woman, comes unexpected,

rushing through the air, with black hair streaming, and sickle sweeping for the fatal stroke. Strewed about her in ghastly heaps lies a rich harvest of death, — princes and lords of the world, whose souls are borne away by devils and angels descending. These fortunate mortals have fallen a prey to death without a note of warning; while a group of the sick, the halt, and the wretched, are represented with arms outstretched

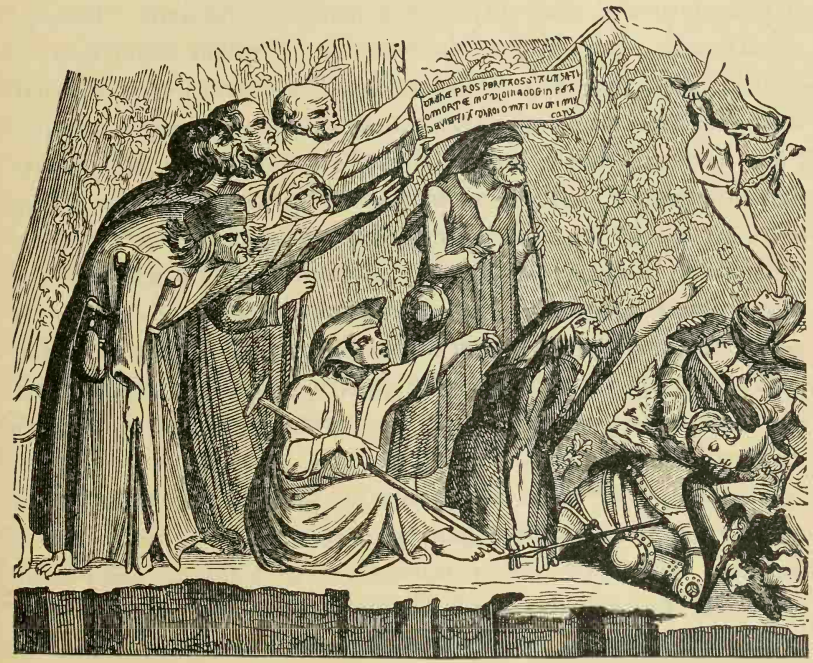

Fig. 343. Group of Beggars. From The Triumph of Death. Ascribed to Orcagna.

towards the Angel of Death, supplicating in vain her whom they regard as their only friend (Fig. 343). High rocks tower up, from whose clefts issues a gay cavalcade of lords and ladies hunting. But suddenly the animals start back, the hounds become restless, and the gallant train comes to a halt; for directly in front of this smiling life three graves open, showing the mouldering corpses of princes. A gray-bearded hermit stands

by, and points out to the great ones of the earth the terrible reminder of the nothingness of all earthly things. Farther up the mountain-height are other pious men, who lead a life of renunciation in a solitude consecrated to the service of God, far from the whirl of life. In the regions of the air, good and bad spirits are contending for the souls of the departed. The saved are borne away to the right, by soaring angels, into blessedness: the damned are plunged, by fantastic demon-shapes, into the fiery abyss of a flaming mountain. Perhaps the triumph of death over the whole creation has never been so poetically and powerfully depicted. The execution is hurried, and does not attain the tranquil beauty and purity of the pictures in Santa Maria Novella; but the impress of a great master is unmistakable. Here, as in Santa Maria Novella, adjoining a fresco of the Last Judgment, is a representation of Hell by Bernardo Orcagna, the brother of Andrea; but whereas the Campo-Santo picture is distinguished by a certain horribleness and weirdness, that in Santa Maria Novella is merely an unfortunate attempt to translate into painting the wonderful grouping and herding together of the wretched souls in Dante's "Inferno."

The school of Siena is essentially different. It aims less at representing actual life than at portraying the inner life of feeling. Its artists devote themselves to a loving delineation of single figures, beautiful with the loveliness of the soul, which they represent oftener within the confined limits of altar-pieces than in extended frescos. In this respect they are related to Northern art. Simone di Martino is the chief artist of this school, generally but erroneously styled Simone Memmi (1276–1344). His few pictures — for instance, a Madonna with saints in the Academy of Siena, and two Madonnas in the Berlin Museum — breathe a profound sensibility and spiritual beauty. But where he attempts monumental works, as in the wall-picture of the Madonna as the Queen of Heaven, in the Palazzo Pubblico at Siena, he is weak and labored. Lippo

Memmi should be singled out from other Sienese masters : his altar-pieces are in the manner of Simone. Far from attaining to a larger, more intense life, this school finally lapses into an idyllic, tranquil existence : it allows the great transformations which swept over Italian art in the fifteenth century to pass unheeded, and finally abandons itself to a mere mechanical repetition of traditional formulas.

A new and thoroughly independent development of painting took place in Italy in the beginning of the fifteenth century. The distinctive features of the new method were a vigorous comprehension of nature, a thorough study of form, and a complete insight into coloring and perspective. Almost all the painters of this epoch united in establishing a new manner, known as the realistic, and in thus laying the foundations of modern art. One artist, however, in the seclusion of his cloister, remained true to the traditions and mode of expression of the middle ages, into which, nevertheless, the incomparable beauty and feeling of his nature breathed fresh life. Fra Giovanni Angelico, called da Fiesole from the place of his birth (1387–1455), occupies an entirely exceptional position. He is the late-blooming flower of an almost by-gone time amid the pulsations of a new life. Never, in the whole range of pictorial art, have the inspired fervor of Christian feeling, the angelic beauty and purity of which the soul is capable, been so gloriously interpreted as in his works. The exquisite atmosphere of an almost supernaturally ideal life surrounds his pictures, irradiates the rosy features of his youthful faces, or greets us, like the peace of God, in the dignified figures of his devout old men. His prevailing themes are the humility of soul of those who have joyfully accepted the will of God, and the tranquil Sabbath calm of those who are lovingly consecrated to the service of the Highest. The movement and the changing course of life, the energy of passion and action, concern him not. His range is limited, although a continuation of that which the Sienese strove

after: but within its confines he attained the highest excellence; and he gave to the ideal a more complete development, by means of glowing coloring, imperishable freshness and beauty of tints, and delicate modelling, as well as by an unsurpassable arrangement of drapery, and by distinct grouping and an impressive harmony. All of this goes hand in hand with a charming miniature-like delicacy of execution. Numerous panel-pictures, generally of small dimensions, exhibit the harmonious beauty of his art. There is a lack of

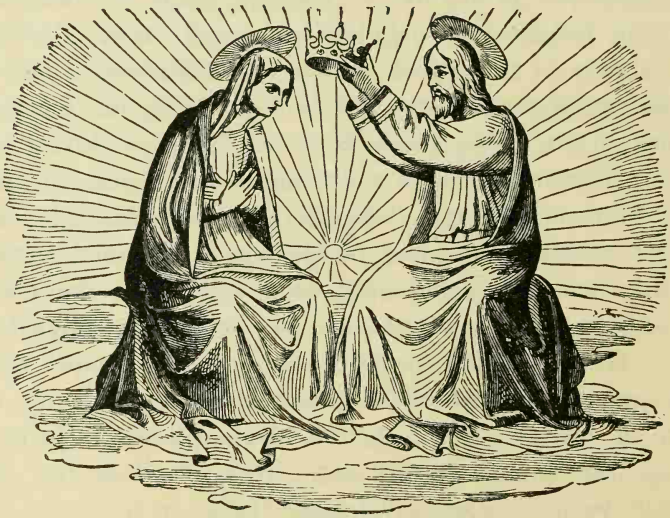

Fig. 344. The Coronation of the Virgin. By Fra Angelico.

lifelike energy, however, in his larger figures. There are a number of his smaller pictures in the Academy at Florence, among them a beautiful Life of the Lord, from which we give a Coronation of the Blessed Virgin (Fig. 344). Christ is represented sitting upon clouds by his mother's side. He is placing the crown upon her gently-bowed head with both hands, while her two hands are crossed upon her breast in modest acceptance. Her whole attitude expresses profound humility and

wonder at the honor conferred upon her. The drapery of both figures falls in folds of extreme beauty, and compietes the incomparable harmony of the whole picture. There is a picture with the same subject, of similar treatment, in the Louvre at Paris.

One of his most glorious works is a small altar-piece, formerly in the Sacristy of Santa Maria Novella at Florence, now in the former Cloister of San Marco in the same place, which has been converted into a museum for the works of the great master. This altar is a triptych, in three compartments, — containing the Annunciation, the Adoration of the three Kings, and the Coronation of the Blessed Virgin, — all in a style of the greatest beauty, fervor, and delicacy; the forms finely rounded and excellently draped; the Madonna in the deepest humility, Christ in glorious majesty. The Cloister of San Marco in Florence, of which da Fiesole was a brother, possesses a series of his finest wall-pictures. In the chapter-hall is Christ on the Cross, mourned by his disciples and by the representatives of the church. This is of great earnestness, beauty, and dignity. There are numerous pictures, besides, in the separate cells, characterized by profound fervor; as, for example, the Resurrection, and Christ meeting Mary in the Garden after the Resurrection. The most sublime of all his works are the paintings on the vaultings of the Chapel of the Madonna di San Brizio in the Cathedral at Orvieto; Christ as the Judge of the world, powerful, impressive, and, what is singular enough, with that energetic movement of the hand, in rejecting the wicked, which Michel Angelo afterward employed with such effect in his picture of the Last Judgment. Beside him are beautiful choirs of angels, and angels with trumpets; then the prophets, a wonderfully composed group of noble figures. Finally he designed in old age (1447) representations from the lives of SS. Stephen and Laurence in the Chapel of Pope Nicholas V. in the Vatican. In these he has taken hold of the problems of life with the energy of a genuine artist, who

does not hold himself obstinately aloof from the movements of a new period (Fig. 345).

From 1350 to 1450 there were numerous capable artists in Italy, who, to a certain extent, were under the dominion of Giotto's influence, but who also modified in an independent manner the general style of the time. Aldighiero da Zevio [1] is

Fig. 345. St. Stephen giving Alms. From the Fresco, by Fra Angelico, in the Chapel of Nicholas V., in the Vatican (see Fig. 420).

among the most celebrated of these, who decorated the walls of the Chapel of San Felice, in the Church of San Antonio in Padua, in 1370; also Jacopo d' Avanzo, who carried these same paintings to completion, and also decorated the Chapel of St. George adjoining San Antonio, and whose works are conspicu-

[1] E. Förster: Wandgemälde in der S. Georgen-Kapelle zu Padua. Folio, with 14 plates. Berlin, 1841. [In the English edition of Kugler's Hand-Book of Italian Painting (London. 1876), woodcuts of two of these frescos are given.]

ous for liveliness of conception, and richness of coloring. In the pictures of Antonio Vivarini and Giovanni Alamano (whose name shows him a German), painted in Venice about this time, there is apparent a striving for softness of coloring; and in the March of Ancona, that pleasing artist, Gentile da Fabriano, painted pictures, about the year 1450, which remind us of da Fiesole in their tenderness, and fervor of sentiment. He is inferior to that artist in religious zeal and devotion; but he excels him in a *naïve*, spontaneous way of treating real life. A joyous, noble spirit is expressed in his paintings, of which, unfortunately, a number of the most excellent have perished. One of the most celebrated of those that have come down to us is an Adoration of the Magi, of the year 1423, now in the Florentine Academy. This is rich in figures, and poetical in spirit. There is also an admirable Coronation of the Blessed Virgin, in the Brera Gallery at Milan, by him; and the Berlin Museum owns an Adoration of the Magi which not less pleasingly exhibits the graceful impress of his art.

In Naples, on the vault of the little Church of Santa Maria l' Incoronata, is a series of pictures, rich in motive, formerly ascribed to Giotto, but now known not to be his, yet showing the hand of an artist influenced by that great master. They embrace the Seven Sacraments (Fig. 346), and also an allegorical Glorification of the Church. The great unknown artist has embodied his subject with a few significant touches in some distinct incident which is narrated with much force of characterization and an abundance of lifelike and striking details. The Sacrament of Penance is especially full of tremendous power. The Sacrament of the Holy Communion is represented with inspiring devotion. Very few figures are introduced into any of the subjects, and the composition and disposition in the space allotted are admirable. Colantonio del Fiore (1444) closes the art-period of the middle ages, and forms the link with the following epoch. Very few well-authenticated works by him have, however, come down to us; and of these the majority

have been so injured as to be almost unrecognizable. Recently, indeed, a doubt has been raised of del Fiore's ever having existed at all.

Fig. 346. Extreme Unction. One of the Series of Frescos in the Church of the Incoronata in Naples.

In comparing the general results of the Gothic epoch in Italy with artistic efforts in the North, the fact cannot be dis-

puted, that the artistic ideal in the countries north of the Alps was unmistakably an architectural one; in favor of which, Sculpture, and, still more, Painting, was forced to renounce an independent development: whereas, in Italy, that lofty architectural ideal gave way before the general development of all three arts, which henceforth march forward hand in hand, endowed with equal importance, and contributing to each other's progress. If, in the end, Painting arrived at the highest results of the three arts, it was because of an inner necessity, which was a part of her nature, and which, as we have already stated, made her peculiarly the Christian art, the interpretress of the entire range of Christian thought.

FOURTH BOOK.

THE ART OF MODERN TIMES.

CHAPTER I.

GENERAL CHARACTERISTICS OF MODERN ART.

Although Christianity had called all men to liberty, this destiny had been repressed in the mediæval Church by the ascendency of the priesthood. In barbarous times this priestly rule had been a beneficent necessity: under its protection the infant germ of Germanic civilization had had time to grow strong, and had burst forth with power, ready to unfold itself gloriously in the free sunshine. Thus, in the course of the middle ages, we have seen the absolute priestly supremacy decay, and the military and municipal life free itself in manly strength from the old fetters; but the Church still exercised undiminished influence over the souls of men, and Art faithfully expressed the dogmas of religious teaching in the spirit of universally-received tradition.

But the yearning for freedom, for self-government, — the precious inheritance granted to the Western peoples at the outset of their career, in contrast with the dumb submissiveness of the East, — awakened, after a brief slumber, to still bolder struggles. Even in the middle ages there were not wanting heralds who announced the dawn of the new day. We have seen in its very beginning the strong Gothic architecture, the purest offspring of the mediæval mind, lose its strength and squander its energies in a capricious play with decorative forms; but we have discovered at the same time, in the works of sculptors and painters, a deep longing to prove by their own works the miraculous power of their new faith. The breath of a more deeply-stirred mental life began to vivify the severe

typical forms. So long as the individual was fettered by the ban of his municipality, his craft and guild, he could not rise to independence, and freedom of thought; but, where he depended boldly upon his own strength, the fast-decaying restraints fell away, and the end of the middle ages was at hand.

It was no mere matter of chance that a series of great events came to the help of this struggle with its mighty pulsations: their influence, united with that of the new spirit, forced its way everywhere, changing the whole aspect of Europe from the very foundation, and offering to Western humanity a range of ideas and incitements hitherto undreamed of. It was a world-wide providence, that, about the middle of the fifteenth century, the discovery of the art of printing endowed thought with wings, on which it was borne in its flight from land to land, from people to people, passing the narrow limits of nations, and uniting the spirits of men by a common bond; that about the same time the conquest of Constantinople by the Turks diverted a stream of Grecian culture towards the West, bringing abundant nourishment to the vividly-awakened taste for the antique; lastly, that, before the century had run its course, the discovery of a new hemisphere marvellously enlarged men's knowledge of the home of the human race, overturning at one blow time-honored theories, and unlocking new kingdoms, not to the spirit of inquiry alone, but to imagination in its widest range. The ancient Earth herself seemed to burst her fetters, and to lay open new and boundless realms beyond the limits hitherto supposed to be impassable. How could the mediæval conception of the universe, and law of existence, longer maintain its right? All the contracted circles within which the world had so long been moving began to give way, and the inward disintegration was unceasingly accompanied by a universal revolution of outward existence. The municipal republics of the middle ages powerlessly succumbed to the pressure which everywhere was bringing about the formation of great states and extensive political organizations. The idea of

the modern state began to form and to realize itself, and the power of the sovereign arose upon the ruins of mediæval liberties and communities.

But that which victoriously asserted itself within all this mighty fermentation, amid all the struggles of power, craft, and daring, during this wonderful period, was the independent self-consciousness of the individual, the greatness of personal genius. This was to be strengthened through a renewed and earnest study of antiquity, which was to bring on a period of higher culture, destined to make an end of the narrow scholasticism of the middle ages, and to unite all who aspired. The choicest spirits pressed forward to the study of classic literature with all the enthusiasm of youth, ransacked the cloister libraries for the forgotten writings of the Greeks and Romans, and shared with one another — at first by means of copies, afterwards through the newly-discovered art of printing — the treasures which they found. Quickened by these studies, new conceptions of life and the world began to be diffused abroad; and the ossified forms of the scholasticism and dogmatism of the middle ages sank back to nothingness before the torch of the humanities. The Church herself could not close her doors upon the strong spirit that fain would penetrate everywhere; and even the Vatican unbarred her gates to it, and the Vicar of Christ rivalled the temporal lords and princes in his fostering care of the re-awakened spirit of Pagan antiquity.

But while in the South this new culture was almost entirely formal, that more intense and earnest revolution of thought was gradually being accomplished in the German North which was irresistibly leading to a renewal of the religious life. This reformatory spirit had long since had its fiery precursors in Italy; but there it was suppressed with a strong hand. In all its strength, and impelled with the full energy of moral conviction, it now broke forth in Germany, completing in the Reformation the victorious emancipation of conscience from priestly sway, and thereby making a complete breach between

itself and the middle ages. Indeed, this religious revolution re-acted upon the ancient Catholic Church. Where she came into direct collision with Protestantism, she experienced a regeneration which amounted to a transformation; and only in those lands where she held fast to her traditional exclusiveness does she even yet continue to stagnate in mediæval torpor.

This complete revolution of life and thought necessarily exerted a great, and in many respects a favorable, influence upon the development of art. Henceforth, in every field of art, we find a predominance of individual imagination over tradition. During the middle ages, the creations of art could have no independent significance: its forms were but symbols of the universal mode of thought prescribed by the Church.[1] Custom determined the material, the conception, and the treatment; and as the work of art was made subordinate to the church-use for which it was designed, so the name of the individual artist was forgotten in his production. We have already seen how first, in Italy, the individual pride of the artist was aroused; how the more unshackled and independent significance of art led the way to new fields, to a broader perspective: but only now the results of this struggle were gained, and the last steps were taken. Art does not dream of divorcing herself from religion: far from it. She still continues, perhaps with more earnestness than ever, to build, to carve, and to paint in the service of the Church; but the artist holds a freer attitude toward tradition. He translates the sacred legends and the doctrines of Christianity into his own language, draws a new inspiration for these subjects out of his own consciousness, and evolves a new method of treatment out of his loving study of nature and the works of antique art; thus creating a style whose lineaments, as if shut up in buds, were already warming into life in the attempts of an earlier epoch, now burst forth

[1 E. Didron: L'Iconographie Chrétienne-Histoire de Dieu. Paris, 1843. Translated into English. Bohn: London, 1852. By the same author: Manuel de l'Iconographie Chrétienne. Paris, 1845. A book invaluable to the student of the archæology of Christian art.]

in full bloom. Nature no longer confronts the artist with an unfriendly or enigmatical mien: he dares to gaze full upon her in all her beauty, to exhaust it by deep and searching study, and to clothe her forms with a power of realism of which mediæval art did not dare to think. The study of anatomy and perspective, the more delicate observations of the effects of light and atmosphere, and the consequent perfection of coloring even to the softest shading, were the results of these efforts. The moment the artist had taken his position as a creator in the midst of life, every other individual necessarily became for him an object of earnest and loving representation. The symbolizing idealism of the middle ages died out: realism unfolded its banner, and started on its conquering march through the world.

Thence it came about that the soul, desiring to take its living, personal part in the objects to be represented, handled religious subjects no longer for their own sakes, but as much on account of the purely artistic motives which they offered to the eye as for the sake of the deeply human truth and beauty which the heart recognized in them. Works of art were now produced to satisfy a strong instinct of the soul, a personal love for the beautiful and the sublime, and no longer simply to meet the needs of a church. No wonder, then, if these creations laid claim to acceptance for their own sake, proclaiming as they did what is eternal in every human breast, not in compliance with a command of the Church, but urged by that inner voice, and so standing as equal revelations of the divine. On the other hand, however, an advantage not to be undervalued accrued to Art from her holding fast to the traditional subject-matter. She continued to be understood by the people at large, and was not limited, as in later times, to that narrow circle of culture on the heights of society, in whose refined and icy atmosphere her freedom is in danger of being stifled. And, besides, she was relieved of the strain of continually seeking after some new subject, and could devote her

unbroken freshness to the theme already presented, and spend her whole force upon its artistic formation: in a word, she remained true to a circle of ideal conceptions, — an inestimable advantage at a time when such powerful attractions towards the material, and toward cosmic realities, existed. Hence the realism of this epoch went only to extremes in exceptional cases; rather, as in the golden age of Grecian art, it brought about a compromise, in which an harmonious union of the ideal subject with a form true to nature was effected.

But the sister-arts did not travel toward their new goal in the same manner, nor follow a common course. As an unmistakable sign of the individualistic character of the epoch, the destinies of the different arts are henceforth distinct; and, in connection with this fact, the diverging efforts of the North and the South become now, for the first time, apparent with all the consequences of this divergence. The observer must henceforth separate architecture from sculpture and painting, and Italian art from art outside of Italy. To be sure, there first arises a golden time, when, under the sway of mighty masters, works are produced in Italy in which all the arts are harmoniously combined. During the period, perhaps, from 1420 to 1520, — that is to say, from the first dawn of the Renaissance to the death of Raphael, — the sister-arts ruled a common territory, still preserving the close union which had bound them all through the middle ages; though, in the atmosphere of the new time, the intimate relations of painting and sculpture were dissolving. Thus arises that long series of master-works in which the lifelike freshness of the study of nature lends a higher freedom and completeness to the plastic arts; while their connection with architecture, which had likewise cast off some of its restraints, saved them from a one-sided pursuit of individual goals, and from the final consequences of that tendency. Every thing during that golden age, in Italy at least, held as by a fortunate balance in perfect harmony, floats before the gaze of the spectator clothed with

the magic of an almost unearthly loveliness ; nor does creative genius in any period of art, the most blooming period of Greece alone excepted, succeed in so glorifying the earthly in its inspired work. But only too soon the dissolution of the ancient union begins : and, divided one from another, the isolated arts pursue their several ways ; painting and sculpture, especially, forsaking the trammels of architecture, and seeking to build up for themselves a new and independent existence. This fact has been often lamented ; and it is not to be denied that it has its dark side, and that a too exclusive development of the two plastic arts could not take place but at the expense of a grave monumental style. But even this is only the fulfilment of an historical necessity, which we must strive to understand ; and if we only consider how long the plastic arts wore the chains of architecture, how long they were compelled to subordinate activity in favor of the supremacy of their sovereign art, we shall not grudge the new and long-deferred freedom which gives them an opportunity to follow their own laws, urging them on to all possible attainment within the circle of their special operation.

And so we shall come to understand that the art which pre-eminently expresses the universal thought and sentiment of the time must make way in future for those other arts which portray individual life and sentiment. Architecture goes on her own way, seeking a new law for her formations in antique art. There is, indeed, a transition period, during which, both in church architecture and in secular buildings, a combination is attempted of the hallowed forms of the middle ages. But this course is ere long entirely abandoned : mediæval traditions are altogether broken with, and an effort is made to take up a much older tradition, — that, in fact, of the antique world. Though the classic forms do not appear as a necessary outgrowth of organic life, seeming more like the noble shell which infolds the body of the structure, the very fact of this slightness of relation gives the new architecture liberty har-

moniously to fulfil all the necessary requirements of its existence. The plastic arts, including painting, are undoubtedly more independent; and in Italy, where it had been possible to preserve its ancient right unimpaired, during the whole Gothic epoch of monumental painting, on a great scale, the thoughtful intensity of the great cycle of painting — in the course of which the universally-received Christian ideas continued to form the subject-matter for general treatment — was united to that wonderful power of portrayal with all the truth of nature, that complete grasp of the life of the individual, which exercised a magic charm over the souls of all men, cultured or ignorant, and which was never within the scope of the less perfect productions of mediæval art. The subject of representation was no longer limited by the dictates of the Church, but was suggested by the instinct for what is true and divine deep in the soul of the individual artist; so that works of art had become things to treasure and admire, not because they told the well-known sacred histories, but because they contained within themselves a world of independent and sensitive beauty.

The reason why painting takes the lead more prominently than ever among the arts, and attracts, more than ever before, the force of creative genius, is made evident by the whole tendency of the time. It had proved itself to be pre-eminently *the* Christian art even during the middle ages, and sculpture had retreated to a subordinate position. The object of the sculptor is the representation of the perfect beauty of the human body. This task had been so completely accomplished by Grecian art, that no possible improvement was conceivable. The striving after ideal beauty, however, necessitates, at the same time, a tendency towards generalization, the study of the species considered as such. For the individual, the particular can only assert itself in a deviation from the general law; and, through the predominance of the characteristic, the universal beauty is sacrificed. While in antique sculpture the idea of beauty is analyzed, and separated into distinct concrete

forms, just as the full light resolves itself into the prismatic colors, we invariably find these to be incorporations of species, of general conceptions, of common distinctions of age and sex, never of separate individuals. Hence it happens that perfect physical beauty can only be expressed by the representation of the nude form; and that, at the utmost, a drapery like the antique, revealing rather than concealing the body, can alone be adapted to the proper aim of sculpture. But, in proportion as the perfection of the whole body is especially emphasized, the deeper significance, the more thoughtful expression of the face, becomes of less importance; for the characterization of the head must be reduced to that degree which accords best with the complete development of the body as a whole. The more completely the antique ideal harmonized with these conditions, the more decidedly opposed to them was the Christian conception. At an epoch when physical beauty was accounted of little importance, perhaps even dangerous, or at least doubtful in its tendency; when all its value was estimated by its devotion to the highest aims, and that which is spiritual, the inner life of the soul, held the first place, — sculpture was necessarily stunted; and even when, during the middle ages, as in the case of Nicola Pisano, the antique beauty sought to domesticate itself under the guise of Christian themes, the subject soon re-acted so powerfully against the unwonted form, that this was speedily thrown aside like an empty husk.

When at last, with the epoch of the Renaissance, the antique was again laid hold upon more intensely, earnestly, and comprehensively, as a type worthy of imitation, one might have imagined for the moment that a new and golden age of sculpture had at last arrived. And, in fact, it started upon a glorious course at first, bringing forth works of thoroughly original beauty, for which the antique may have served as a beacon, but whose essence, for all that, was an entirely independent one. But this delusion did not last long; for, even

during the best time of this revival of sculpture, it never, on the whole, attains the importance of contemporaneous painting: indeed, the pre-eminent characteristics which appeal to us in its productions are unmistakably rather of the picturesque than of the plastic kind. And this is no marvel, if we consider that what filled the mind of the artist, and irresistibly impelled all his creative powers to do their work of representation, was pre-eminently the life of the individual, the special characteristics of the single figures, the spirited expression of the emotions, as revealed in momentary movements of the body. Yielding to this passionate impulse, all mediæval tradition had to give way: the sacred figures were forced to abandon the abstract ideal background of antique art, and step forth upon the streets and squares of the fifteenth century into the freedom and open air of the natural world, not unfrequently disguised in the gay costume of the day. That vigorous race of men was so *naïvely* absorbed in the joy of its own existence, that the saints of the old and new covenant, as well as the legendary worthies, were usually compelled to purchase the right of being at all by an enforced masquerading in the costume of the time; and, even where the spirit of the antique prevailed so far as to urge the employment of an ideal drapery, no incongruity was felt in bringing it into direct contact with recent styles of dress. This tendency compelled sculpture to take to by-paths remote from its proper, open road; namely, into too strongly emphasizing what was characteristic, and in a treatment of relievo, which resembles paintings transferred to stone or wood, in the dense grouping of figures and the perspective-like background of landscape and architecture.

Thus we clearly perceive that the leading feature of the time is its continual tendency towards the picturesque. Painting is, and henceforth continues to be, the art *par excellence* of modern times. It does not aim at perfect physical beauty: it offers in general only a hint, a deceptive appearance, of reality. But, in rejecting so much that is important on the one hand, on the other

it gains something not less desirable by way of compensation. It is enabled by means of the newly-discovered expedient of perspective, and by the use of color, continually brought to a higher degree of perfection, to spread out a greater number of figures, more richly grouped upon a wide plain, emancipating them from the ideal gold background of mediæval art, setting them in the midst of the laughing loveliness of Nature, beneath the blue heaven, in a green, smiling landscape, or else among splendid halls stretching out into the perspective of a gorgeous architecture, reviving with a new meaning the old sacred narratives in the bright and cheerful drapery of the time. All force and depth of characterization, all passionate, momentary action, all free play of individual life, is seized upon with youthful energy, until we are so carried away, so charmed, by this true-hearted earnestness and loving childlikeness, that we no longer remember the anachronism, but are devoutly thankful that we are permitted to bathe in the inexhaustible fount of life and happiness which wells from those productions.

As is always the case, the spiritual needs of the time create suitable technical expedients. Fresco, with its clear, light tones, its free, bold treatment, its durable, solid technique, seems already, in Giotto's time, to have taken the place of the old, limited tempera painting for wall-pictures. Henceforth it alone is employed in the carrying out of great monumental paintings. An invention of much greater importance was introduced into Flanders by the brothers Van Eyck, and spread with great rapidity through all the art-schools of Europe. This was oil-painting, the future employment of which was to lead to wholly new tendencies in art, to new effects, and to new aims; and which offered to the realistic tendency of the time an unrivalled technical method by means of its solidity, transparent clearness, and melting softness. Still further discoveries should be noted here; namely, the arts of engraving on copper, and wood-cutting, by means of which artistic conceptions

were widely diffused through mechanical multiplication, thereby inducing a more rapid exchange of works, and bringing about re-acting influences of the various masters and schools upon each other. These twin branches of artistic representation were of intrinsic importance for the art of Northern countries, especially of Germany, where they were cultivated with the greatest zeal. Art never came to the same wide-spread bloom here as it did in Italy, owing to the stunting and breaking up of the great artistic life in the course of the fifteenth century, first as a result of the Reformation, and later of the religious and political distractions which followed in its train. Even the most famous masters worked single-handed, and Northern art lost more and more the power of adapting its activity to monumental objects: hence the temperament of the best masters inclined them to withdraw within the confines of their workshops, not unlike the monastic artists of the middle ages, where they sought to express the richness of their ideas and sentiments by the delicate lines of the burin, or the coarser strokes of wood-engraving. Thousands of copies of such engravings went forth into the world, and became popular and unpretending ornaments of the home, influencing a wide circle of the people; while, in Italy, the public, out-of-door character of Southern life was as distinctively expressed on a grand scale in the products of monumental art, so common in churches and palaces.

Not the means alone, however, but the field of operations of painting, was indefinitely extended. Since there was no longer a desire to treat what was religiously, but what was humanly, beautiful and important, not only was the human side taken in religious subjects, but even the realms of mythology and antique legend were reconquered in the interest of art. Individual fancy was allowed free and independent action in the conception and execution of such subjects. Profane historical painting speedily followed this movement; genre and landscape painting were presently added; and the ever-widening circle

soon included all natural life, and every manifestation of human activity and circumstance; so that artistic fancy finally took every thing within its scope, in so far as it could be viewed in the light of the eternal, the true, and the beautiful, and was thus susceptible of being transfigured by art.

The historical examination which follows must present in detail the circumstances under which, in the course of time, the new principles gradually worked themselves out more sharply, were constantly more distinctly recognized, and were carried out to their last results in conception and treatment; and since Italy prepared the way for the modern spirit, and with great strides preceded the rest of the world, so, in telling its story, the foremost place must everywhere be conceded to her art.

CHAPTER II.

MODERN ARCHITECTURE.

A. IN ITALY.[1]

We have seen how the products of Italian art throughout the middle ages echoed the antique, and how even the Gothic style was forced to accept a certain compromise with it. In the heart of the land, the old centre of Roman dominion, it was never totally converted to secular uses by Christianity; and its forms still lingered in Rome, though sunk in barbaric degeneracy. The monuments of ancient art, cruelly mutilated as they were, still uttered the lesson of eternal beauty; and the spirit of ancient art still lingered in the genius of the nation. Relentlessly as the love of building and love of war, each in its own way, had outraged the treasures of antique art, enough splendid works remained as models, and subjects for admiration, to all thoughtful artists. Still the pioneering efforts of Petrarch and his scholars and literary associates were needed to open the eyes of artists to a full appreciation of the antique. The Renaissance began its march of progress about 1420, at first

[1] Quatremère de Quincy: Histoire de la Vie et des Ouvrages des plus célèbres Architectes. 2 vols. Paris, 1830. J. Burckhardt's Cicerone; and, by the same author, the account of the Italian Renaissance in vol. iv. of Kugler's Geschichte der Baukunst. Stuttgart, 1866. The subject is also illustrated in the following important works: — Grandjean de Montigny et Famin: Architecture Toscane. Folio. Paris, 1846. P. Létarouilly: Édifices de Rome moderne. Folio. Paris, 1840. Percier et Fontaine: Choix des plus célèbres Maisons de Plaisance à Rome. Folio. Paris, 1809 and 1824. Cicognara: Le Fabbriche più Cospicue di Venezia. Folio. Venice, 1820. Gauthier: Les plus beaux Édifices de la Ville de Gênes. Folio. Paris, 1818. F. Cassina: Le Fabbriche di Milano. Folio. 1847. Fr. Peyer im Hof gives a useful account of the style in his work, Die Renaissance-Architektur Italiens. Leipzig, 1870.

clinging closely to mediæval primitive forms and elements of construction, but, later on, following antique construction, and forms of detail, with an ardor, which, setting aside mediæval tradition, gave rise to an entirely new architectural creation.

Period First. — Early Renaissance.[1]

(1420–1500.)

The fifteenth century is the time of that transition which sought to mediate between previous architectural tradition and antique forms. In church architecture there was a partial return to the flat-roofed, and sometimes even to the cruciform, vaulted basilica; but still there was an evident attempt to modify this constructive system by antique proportions. In domical buildings on a large scale, the architect did not hesitate to employ the various results of the bold technical skill of his mediæval predecessors, so far as it could aid in the effort after broad and beautiful spaces which pervades Italian architecture in every epoch. In secular buildings, the outlines of the mediæval façade were adopted; the principle of dividing the windows by slender columns, which is both graceful and well adapted to the principles of construction, being most frequently used. The chief charm of the new style still lay in secular architecture, especially in the building of palaces, which were developed from the mediæval castle; just as the showy life of this period — highly cultured, aristocratic, and adorned by art — was developed from the warlike, defiant, feudal, knightly existence of an earlier age. Thus palace courts were now finished with richness and beauty, surrounded by open arcades, which were often repeated on the upper stories; and, whether the supporting columns were strong or slender, the preference was still given to antique rather than to mediæval forms.

The rule with regard to the employment of these ancient

[1] Denkmäler der Kunst, plate 64.

forms was, however, still somewhat arbitrary. Such ancient monuments as could be seen were indeed faithfully copied; but there was no clear conception of their underlying principles, to say nothing of the closer relations of the parts. There was, accordingly, a tendency to dispose of the forms at random; and in proportion to the non-recognition of their stern conformity to law was the free surrender to a graceful, fanciful style, which at this time inspired many minds, and often enticed artists into superabundant decoration. Although these works err in excess of grace and elaboration, and though weak points appear to the strict architectural critic, they are still as far beyond the contemporaneous decoration of the late Gothic style, in freshness, *naïveté*, wealth of fancy, and graceful finish, as free artistic feeling is beyond merely mechanical handwork. Accordingly, these very works of the early Renaissance generally exert that resistless attraction which is the lovely privilege of inspired youth.

Florence, long since the cradle of art, is also the birthplace of the Renaissance, and its father, the great master Filippo Brunellesco[1] (1377–1446). It is related that Brunellesco spent many years in Rome, eagerly studying, measuring, and sketching Roman monuments. The fact, that after long delays and troubles, after disputes and contrarieties, he was intrusted with the work to whose solution he had devoted his life, — namely, the completion of the dome of the Florentine Cathedral, — proves not only his attention to the great constructive efforts of the ancient world, but also that he knew how to value the merits of the mediæval buildings of his native land.[2] The grand

[1] H. von Förster, conjointly with A. Gnauth and E. Paulus, has begun a work on Classic Architecture of the Renaissance in Tuscany, which promised to be fine, but which came to a standstill some time since. We may also mention C. Timler's Renaissance in Italy. Leipzig, 1865.

[2] The reader is again referred to Vasari's account of the building of this dome, given in his Life of Brunellesco. This is one of the most interesting of the famous Lives, as Brunellesco was one of the most interesting of the artists of his time. In two niches in the row of buildings that line the piazza on the right of the cathedral are placed two modern statues, —

design of Arnolfo di Cambio had lain incomplete for almost a century and a half, when, in 1420, the Florentine Signoria invited a meeting of architects of all nations, at which Brunellesco's clear and well-considered plan bore off the palm. In imitation of the Baptistery in his native city, Brunellesco carried the dome up with a double vault, but with the vast diameter of a hundred and thirty feet, without employing a centring, with its mighty tambour rising high above the eight massive piers, soaring upward in bold, elliptical outline to an airy vertex of two hundred and eighty feet, and finally crowned by a lantern rising fifty feet higher. Such was the origin of one of the most daring masterpieces of any age, in whose execution it is not the master's least praise that he worked in harmony with the existing forms, especially the pointed arch; and considering the merit of this building, which, extending far into after-times, forms an epoch of its own, we gladly excuse the faulty construction of the drum, and the feeble introduction of light. The oppressive effect of the interior is, however, in a great degree, due to the dark frescos with which a later age unluckily covered the dome.

Brunellesco's conception of church architecture, when left to work with entire independence, is shown in the beautiful Church of San Lorenzo at Florence (1425), in which he again employed the flat-roofed column, or basilica form, and produced an important effect by noble proportions, clear arrangement, and grand use of his spaces. The side-aisles are arched and widened by niches; the transept is marked by a small cupola;

one of Arnolfo di Cambio, who contemplates his own part of the work, the body of the building; while, from his niche, Brunellesco gazes in a noble content at his soaring dome. The statues are reproached with their heaviness; but it is impossible to look at them, especially after reading Vasari's heroic story, without some stirrings of the heart. In the Spagnuoli Chapel in the Church of Santa Maria Novella, in the wall-painting attributed to Simone Memmi, the subject of which is the Church protected by the Dominican Order, the Church is typified by the Cathedral of Florence, which is crowned by the then existing wooden dome which belonged to Arnolfo's original design. It is only by this painting that the dome of Arnolfo is preserved to us; and it is also in this picture that we have the only existing portrait of Cimabue.]

and the details of columns and pilasters are strictly copied from the old Corinthian order. To make the arcades appear more slender, the pillars are burdened with the swollen entablature of Roman architecture; an example frequently imitated in after-times. The Church of San Spirito at Florence, made after his

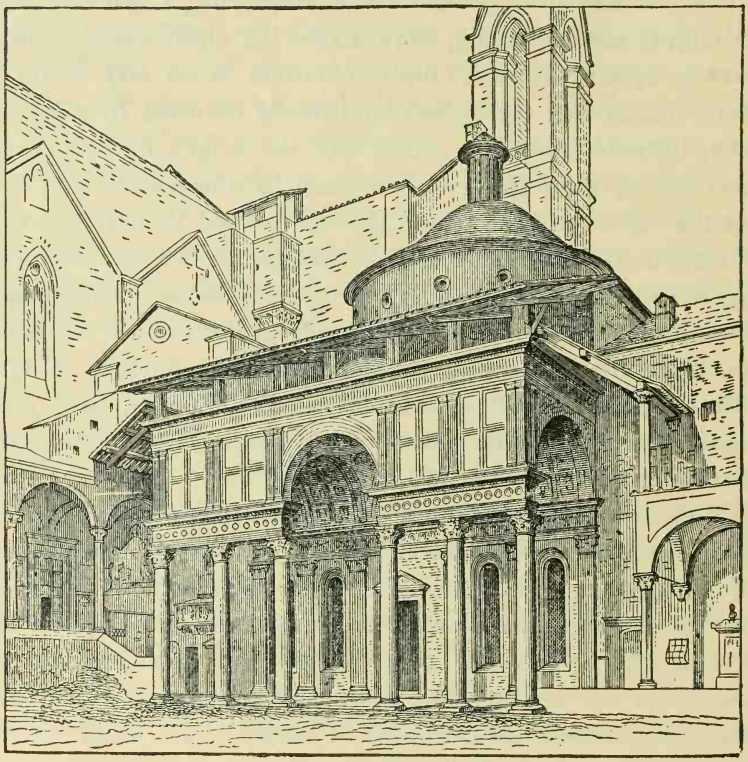

Fig. 347. The Capella Pazzi at Florence.

plan, is treated in a similar spirit.[1] He also proves his possession of grace and elegance in the Pazzi Chapel, in the court of Santa Croce, where he makes a most beautiful use of the Greek cross, with tunnel-vaulted transepts, and a light dome over the central space. The porch too, with its vault adorned

[1] Denkmäler der Kunst, plate 64. Compare also plate 35, figs. 1, 2.

with colored terra-cottas by Luca della Robbia, is especially charming (Fig. 347). No less fine are the slender colonnades of the Ospedale degli Innocenti (Foundling Asylum), whose arches rise directly from the columns. The Abbey near Fiesole is an unpretending, but at the same time elegant structure, consisting of a simple church, refectory, and cloister.

Brunellesco was no less great, and perhaps even more for-

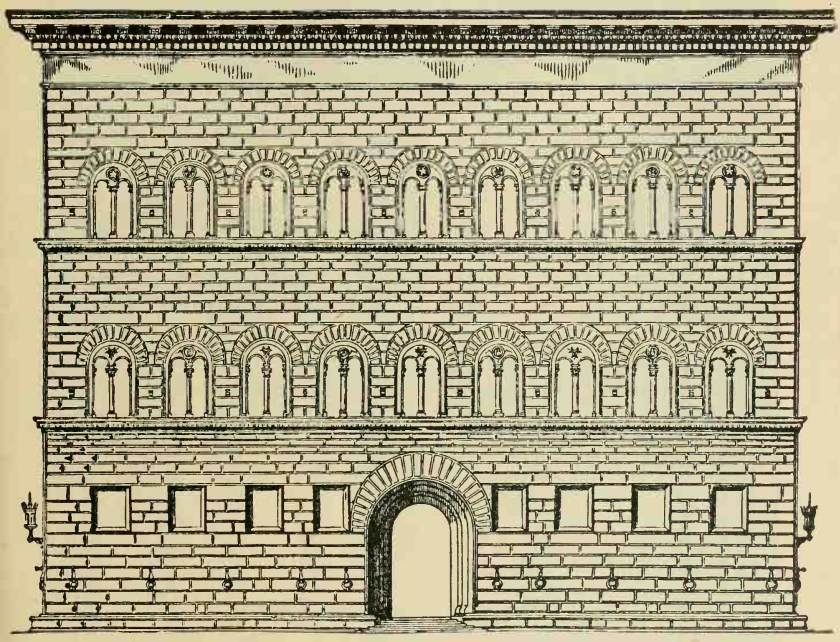

Fig. 348. The Strozzi Palace. Florence.

tunate, in secular architecture; for in the Palazzo Pitti he created a model for Florentine palaces, which may have been exceeded in elegance, but has never been equalled in majesty of effect. In a gigantic freestone edifice, apparently reared by a race of giants, he first made artistic use of the so-called Rustic style, whose sturdiness scorns all decoration, and finds its equipoise in broad, round-arched windows.

His successor, Michelozzo Michelozzi, followed closely after

this model in the equally vast Palazzo Riccardi, built by Cosimo Medici; but he treated the Rustic style more delicately, gave the windows the graceful, mediæval dividing columns, and crowned the whole effectively with a frieze, somewhat too heavy, indeed, but copied from Roman models. The court-yard is surrounded

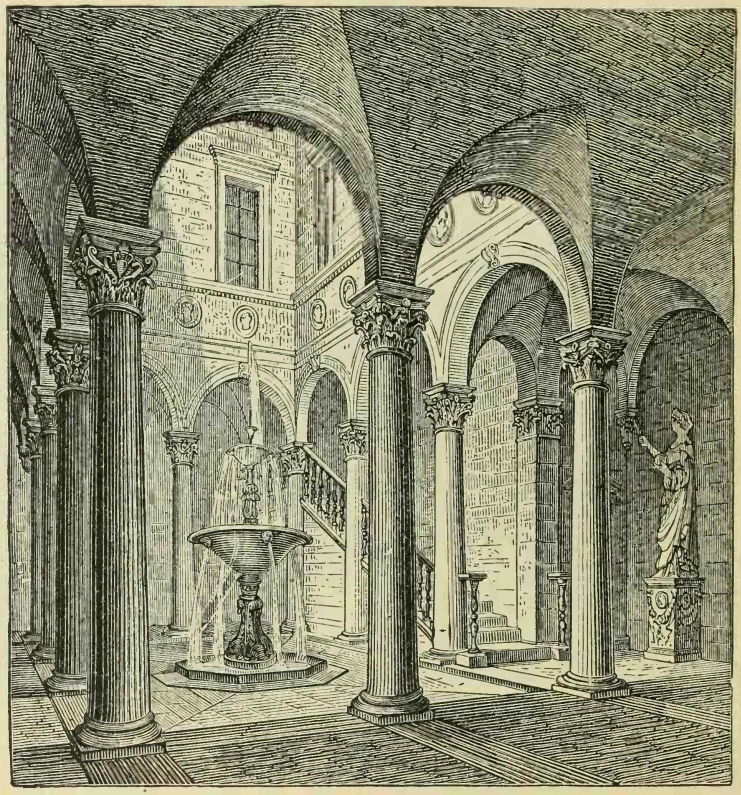

Fig. 349. Court of the Gondi Palace. Florence.

by a fine arcade, in which the Corinthian pillars are closely united to the arches in mediæval style, — a fashion afterwards followed in Florence. This palace architecture reached its noblest perfection in the Palazzo Strozzi (begun in 1489 by Benedetto da Majano), which harmoniously unites the delicate

proportions of the Rustic style, a noble division of stories, and an elegant disposition of columns in the windows, and receives an incomparable crown in Simone Cronaca's world-famed cornice (Fig. 348). The Palazzo Gondi, built in 1490 by Giuliano da San Gallo, is a smaller building, blending the sober majesty of the palace with the well-proportioned grace of a simple citizen's home; and is also attractive for its charming colonnade with staircases and fountains (Fig. 349). Examples of this Florentine style in the neighboring city of Siena are the stately Piccolomini Palace (built in 1460), the Lesser Spannochi Palace with its grand frieze adorned with medallion heads, the Palazzo Nerucci, and the Palazzo del Magnifico. The neighboring Pienza, the birthplace of Pius II. (Æneas Sylvius Piccolomini), by whom it was raised to temporary importance, still possesses the Cathedral, Episcopal Palace, and grand Piccolomini Palace, adorned with colonnades and loggias as mementos of its transitory splendor.

Ancient art finds a more correct and more strictly consistent follower in the versatile Leo Battista Alberti (1404–72). In the Ruccellai Palace at Florence he indeed employs the existing form of palace architecture, but strives to combine with it a moderate use of pilasters. In the façade of Santa Maria Novella he makes the unfortunate invention of the volute-like member, intended to connect the broader lower story with the narrower superstructure, and thenceforth destined to play a large part in church-façades of the Renaissance. In San Francesco at Rimini,[1] he copied the decoration of the façade from an ancient triumphal gateway, and tried to help himself with half-gables in the side-aisles. In Florence, finally, he made a wonderful attempt, in the Choir of Santa Annunziata, to add to the nave a cupola with adjoining apsidal chapels, after the model of the Pantheon, thus gaining neither artistic effect nor organic unity.

Farther south the new style made but sporadic progress, and

[1] Denkmäler der Kunst, plate 64. Compare plate 35.

was only introduced by Florentine architects. Rome has a fine work of this period in the Greater and Less Palazzo di Venezia, and in the larger but unfinished Court, the first example of columnar architecture, copied from the Colosseum. In Naples, as in Rome, we find at first only foreign architects. A native of Milan, Pietro di Martino, built King Alfonso's elegantly decorative triumphal arch in 1443; and Giuliano da Majano, the Florentine, in 1484 designed the nobly simple marble structure, Porta Capuana.

The buildings of Venice produce an entirely opposite effect. The Renaissance seems to have been carried thither by Lombard architects; but the rich city of lagunes impressed upon it that gay and fanciful element which already reigned in her palace architecture, and added to it a glorious coating of marble, in which varying colors glitteringly vied with elegant sculptured decorations. The arrangement of the façade preserved the same picturesque loggias, grouped at will, which were the result of the locality, and its connection with the water; and only the forms of the whole assumed a more classic and antique style, although these were more arbitrarily dealt with than in Middle Italy. This tendency long prevailed; so that the early Renaissance is here continued into the sixteenth century.

The masterpiece of this period is the Palazzo Vendramin Calergi, built in 1481 by Pietro Lombardo, the surface of the lower story divided by pilasters, and that of the two upper stories by columns, finished off with a rich frieze and cornice; the windows being divided by columns, and adorned with tracery (Fig. 350). Among other buildings of this date, the palatial fraternity-houses — the so-called schools — take foremost rank; as, for example, the Scuola di San Marco, dating from 1485, and the superb Scuola di San Rocco, extravagantly adorned with colored marble wainscoting and a wealth of plastic ornament, and which belongs to the sixteenth century. Finally, in the last ten years of the fifteenth century, the only grand Venetian court-yard, the court of the Doge's Palace, was built, splendid in

material, but somewhat monotonous in effect; and the glorious giant staircase was finished by Antonio Rizzo in 1498.

In Lombardy, the façade of the Certosa at Pavia, begun in 1473, is one of the most beautiful creations of this period. Covered with marble, and decked, from the socle up, with an extravagant profusion of bass-reliefs, medallions, statues in niches, &c., the architectural forms are completely lost in the

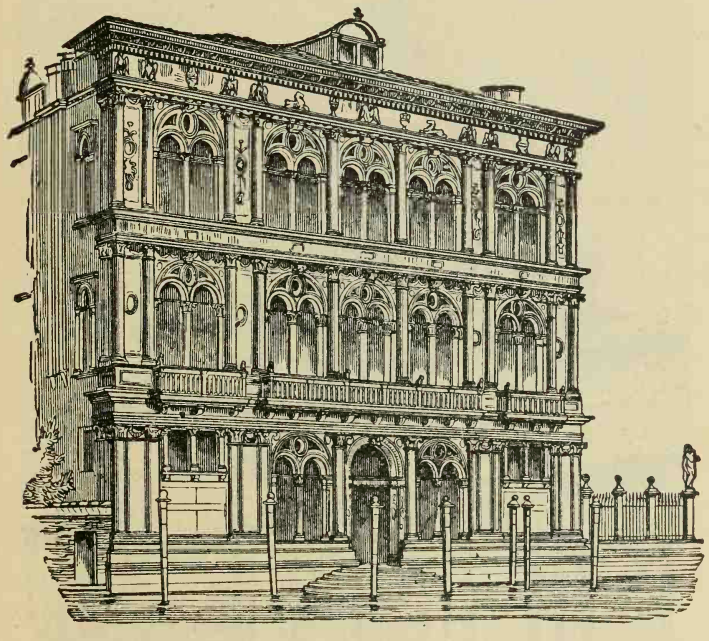

Fig. 350. Palazzo Vendramin Calergi. Venice.

wanton play of plastic decoration; and, strangely enough, this most garrulous of church-façades belongs to the most reserved of orders. Milan and its environs contain attractive examples of the early works of Bramante, whom we shall meet again as one of the leaders of the next period. He built the choir and transept of Santa Maria delle Grazie, covered the main space with a broad dome, and finished it on three sides with semi-circular niches. The exterior (Fig. 351) is charmingly and

richly decorated in terra-cotta. He displayed perfect grace and a perfect sense of decorative art in the cupola of the sacristy of the Madonna di San Satiro. Antonio Filarete opened the way for the fine brick ornamentation used in those regions

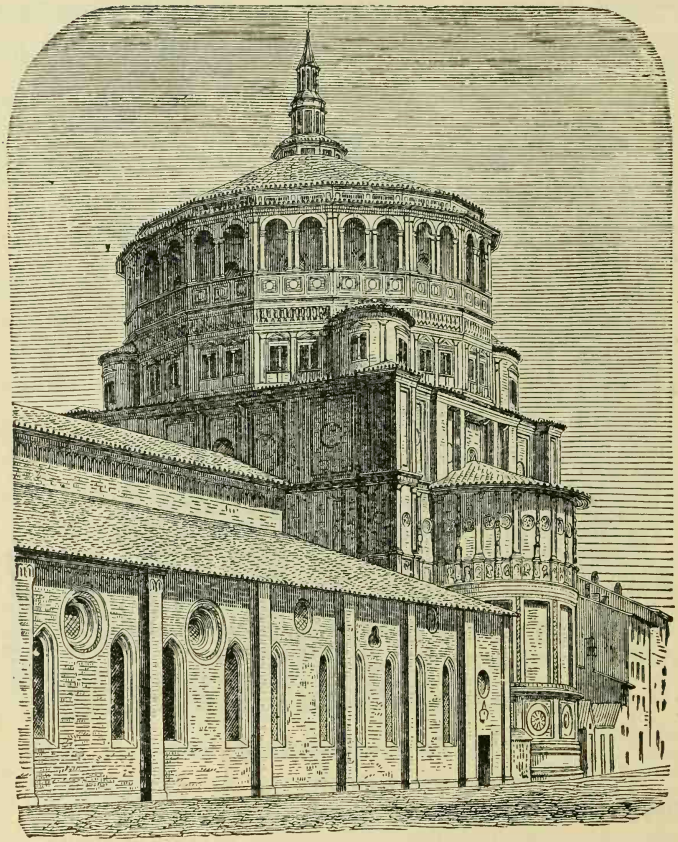

Fig. 351. Santa Maria delle Grazie. Milan.

by the Ospedale Grande, built in 1456, whose incomparably beautiful façade with its pointed arched windows breathes the spirit of the dawning Renaissance. But the most brilliant development of brick architecture is found in the numerous palaces of Bologna, most of which have an open arcade in

the lower story, an elegant column dividing the windows, and a noble cornice crowning the façade; while even the inner courts exhibit grace of design, and elegance of execution. Palazzo Bevilacqua has the finest court-yard, while the Fava and Gualandi Palaces possess most elegant façades. This style was also carried into the neighboring Ferrara, where the unfinished and ruined Palazzo Scrofa forms one of the most beautiful and

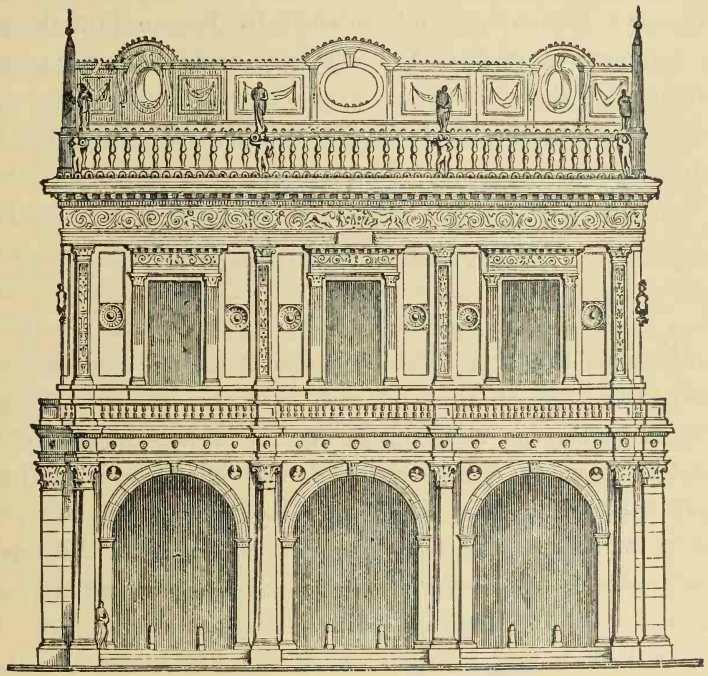

Fig. 352. The Palazzo Communale. Brescia.

imposing specimens of secular work of the early period. The Palazzo de' Diamanti, built in the year 1493, on the contrary, is executed entirely in faceted blocks of freestone, which greatly detract from the effect of the delicate pilasters. The Palazzo del Consiglio in Padua, built by Biagio Rossetti of Ferrara, is conspicuous for its open hall, and nobly-planned, marble-covered upper story. The Palazzo del Consiglio in Verona is a fine

specimen of the work of the celebrated architect Fra Giocondo, who was destined to carry the Renaissance style into France. The grandly designed and beautifully executed Palazzo Communale at Brescia (Fig. 352), with its open hall on the ground-floor and the nobly proportioned upper story, is one of the most admirable buildings of this period; as is also the little Church of Santa Maria de' Miracoli, with its lavishly decorated façade. The Palace of Urbino,[1] begun in 1468 by Luciano Laurana, a Dalmatian, and finished by Baccio Pintelli, gives us a complete example of the extensive designs for the princely residences of the day, with graceful porch and countless richly ornamented rooms. It is a model of artistically ennobled secular architecture.

Second Period. — High Renaissance.[2]

(1500–1580.)

So long as the chief seat of the new school of architecture was in Florence, it retained that free, transitional character produced by the fusion of mediæval and antique forms. About 1500 the scene of action changed, and with it the destiny of the Renaissance. The art-loving Pope, Julius II., drew the greatest masters of modern times to his court; and Rome became thenceforth the centre of art. A space of twenty years became a second Periclean period, wherein all the arts once more worked in rare harmony, and brought forth works of the utmost importance, and of imperishable beauty. It was in the very nature of things that architecture should henceforth be classic on that classic soil. A deeper, more thorough study of the antique remains began: there was a more serious effort to seek out their laws and relations; and Vitruvius, again brought to light, facilitated the determination of fixed canons of form. From that time forth the antique members were modelled with

[1] Compare F. Arnold: Der Palast von Urbino. Leipzig.

[2] Denkmäler der Kunst, plate 71.

greater purity, and handled with greater certainty; and a dignified moderation, a more intimate relation of the forms to the whole structure, replaced the early childish love of rich decoration. Nevertheless, the antique form was and remained but an outer garment, spontaneously chosen; laid upon the structure from free choice, not from inward necessity. The true architectural idea, the beautiful distribution of the spaces, the grandeur of the design, belonged quite as exclusively to the new architects as the requirements which gave birth to the architectural design did to the new age. The Italian taste for broad, open, well-arranged spaces, was more triumphant than ever. In palace and church, free sway was given to the artist; and the fact that the masters knew the limits of beauty and propriety is but a higher proof of their noble moderation.

Now, too, the Renaissance did its best work in the realm of secular architecture. It met every need with its appropriate and individual form, and gave fit expression in its palaces to the aristocratic, free, and highly-cultured life. The various stories were clearly distinguished on the façades by cornices: they were well balanced in their mutual proportions, and were, besides, agreeably subdivided by light pilasters of the various antique orders. Windows and doors also gave up the mediæval forms, and were framed in the antique style: sometimes they were crowned with small pediments. In the porticos, rows of pillars were frequently employed, in imitation of those in the Colosseum and similar Roman buildings; yet we also meet with light, airy-columned courts. In either case, as in the pilasters of the façade, the various classic orders were employed after the antique model, passing from ponderous and simple forms to something lighter and richer in the Doric, Ionic, and Corinthian styles. A combination of sculpture and painting was used to adorn the interior spaces, which thus attained an incomparable beauty.

Less favorable was the development of church architecture. True, there was no lack of works of the first rank, of great

artistic skill: but the unconditional return to the heavy, massive Roman system of piers and tunnel-vaulted domes, merely decoratively clad in antique garb, was a retrogression, compared with the productions of the middle ages, in point of construction; and the idea expressed by the showy Roman forms was directly opposed to Christian feeling. In the ground-plan, the artist was left to his own discretion to choose between a nave or a central design; but there was always an attempt to combine with the building a vast dome, which Brunellesco's example made a prominent point in church architecture. Hitherto, façades were usually made with two stories of pilasters, corresponding indeed to the internal construction, but generally requiring the ugly volute-members to connect the two stories. The desire to employ but few large forms at this point as well, soon gave rise to those colossal pieces of decoration, clumsy copies of antique temple-façades, with protruding columns and broad antique pediments, an unpleasant contrast to which is formed by the paltry doors and windows.

Historically considered, this great period may be divided into two epochs, whose limit is about the year 1540. At that time, a somewhat cooler and more sober element began to prevail in architectural designs, which were still pure and correct in detail: the principal members, however, were more sharply marked than before; engaged columns being used instead of the moderate rows of pilasters, and a more energetic attempt at effect being evident in other details. This was the transition to the closing period, — the baroque style, which was destined to burst the bonds of strict rule.

The great founder of the Roman school was the before-mentioned Bramante, whose real name was Donato Lazzari of Urbino (1444–1514). The youthful love of decoration of the early period is pre-eminent in his Milanese works; but in Rome he founded the severe, simple, and noble style of the Renaissance. His greatest work in secular architecture is the Palace of the Cancellaria, which, like his Church of San

Lorenzo-in-Damaso, has a single, mighty façade. The structure, built of fine travertine, is of delicate rustic design; the lower story simple and plain; the surfaces of the two upper stories are broken by rows of pilasters in pairs, which rest on stylobates, and each of which supports a complete antique entablature. The whole is crowned with a console-cornice. The windows in the lower story are small and square; on the first

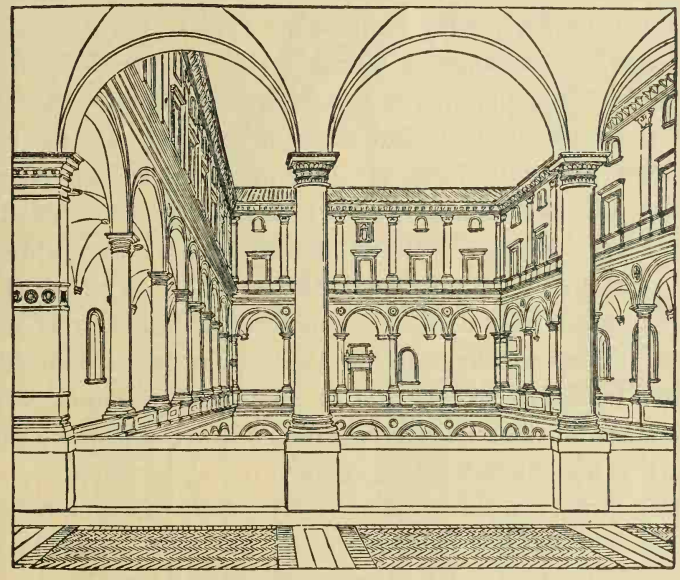

Fig. 353. Court of the Palace of the Cancellaria. Rome.

floor they are round arched, but with antique frames and crowning; in the upper story, to which a half-story, or mezzanine, is added, they are again square and small. Especially admirable are the noble proportions and harmonious design of the whole, which is content with the most modest and delicate profile in the details. The court, with its three-storied portico (Fig. 353), is one of the noblest and most beautiful of the whole Renaissance.[1] Bramante repeated the same system of façade, with a

[1] Denkmäler der Kunst, plate 71.

few well-judged variations, in the Palazzo Giraud;[1] he also built the Cortile di San Damaso in the Vatican Palace, made so famous by Raphael's Loggie, and whose slender piered halls are so grand and impressive; and, finally, he directed, for a considerable time, the building of St. Peter's, more particular mention of which we reserve for future pages.

The decided influence excited by Bramante over his contemporaries is traceable in a series of important works by various clever masters; one of the most successful being Baldassare Peruzzi (1481–1537), who built many modest but thoroughly artistic smaller buildings in Siena. His best work in Rome is the Villa Farnesina,[2] noted for its frescos by Raphael, and one of the most graceful buildings of this period. Enclosed is an open hall with rows of columns between two projecting wings, on the vaulting of which Raphael painted the story of Cupid and Psyche. While the interior is agreeably arranged, and finely proportioned, the exterior, in spite of its want of decoration and the poor material of which it is built, produces an elegant effect by its Doric pilasters; which effect is further increased by a frieze of genii with garlands. The Palazzo Massimi, with its picturesque entrance-hall and charming court, is also his work (Fig. 354).

Next in order comes Raphael (1483–1520), the architectural background of whose frescos was not his least claim to the title of architect; for his Palazzo Pandolfini at Florence,[3] a noble work, entitles him to rank among the greatest masters of the age. The rustication of the angles, and the framing of the windows by pilasters or columns, supporting either a triangular or a round pediment, make their first appearance in this and other buildings of the same date. Raphael was also for some time employed in the building of St. Peter's. One of the most magnificent palaces in Rome — the Palazzo Farnese, designed by Antonio da Sangallo the younger — exhibits a similar treatment in its colossal façade, which, however, appears

[1] Denkmäler der Kunst, fig. 1. [2] Ibid., plate 71, fig. 3. [3] Ibid., plate 71, fig. 4.

somewhat heavy, owing to the crowded position of the windows. The main entrance leads to a spacious vestibule with Doric columns, tunnel-vaulting, and wall-niches, and this again to a large, square court with strongly-designed arcades, which, together with the grandly effective cornice of the façade, was

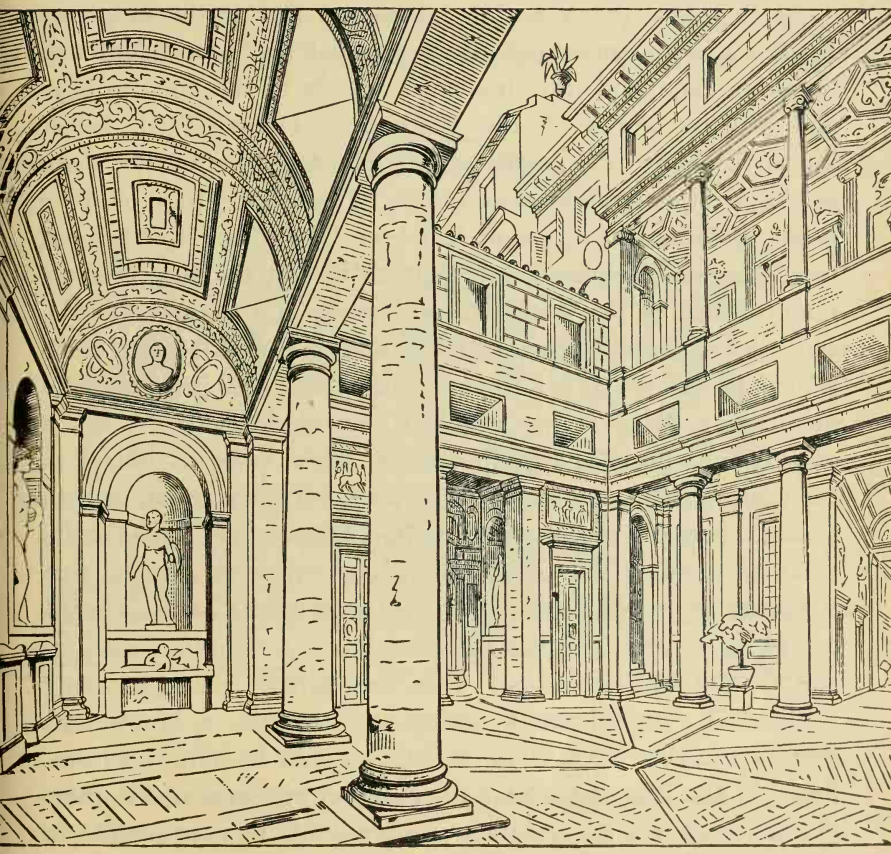

Fig. 354. Court of the Palazzo Massimi. Rome.

added by Michel Angelo. A smaller vestibule opens into an imposing loggia in the rear, which, being repeated in the upper stories, gives great effect to this façade. Lastly, we may mention among Bramante's pupils Giulio Romano, whose principa

work in Rome, Villa Madama, though fallen into shameful decay, still retains traces of its former beauty. After 1526 Giulio directed the buildings of Duke Gonzaga at Mantua, among which the Palazzo del Te is pre-eminent rather for its extensive frescos than for its somewhat severe and dry style of architecture.

At this date the Venetian school was almost the only one, besides the Roman school, which pursued an independent and important aim, and this almost exclusively by the great activity and brilliant works of the Florentine, Jacopo Tatti, better known as Sansovino (1479–1570). He, too, adopted the more severe treatment of ancient forms, but united with it a more powerful construction, a more lavish wealth of decoration, a freer, more picturesque design, in which we cannot fail to perceive a reminiscence of the decorative splendors of the early Renaissance. His masterpiece is the Library of San Marco,[1] with which he successfully entered the lists with the splendid monuments of an earlier epoch. The façade is small; but a good effect is produced by the use of Doric engaged pillars in the lower story, and Ionic pillars above, between which, in both stories, open airy arcades rest on piers below, and on graceful columns above. This effect is greatly enhanced by the rich sculpture of the spandrels, keystones, and friezes; and a charming finish is given by the parapet above the cornice, with its statues and small obelisks. This unequalled building was long considered a model for Venetian architecture; a noteworthy imitation having been made as late as 1582 by Vincenzio Scamozzi in the Procuratie Nuove. Another of Sansovino's splendid buildings was the Palazzo Cornaro, built in 1532; while in the Zecca and Fabbriche Nuove he chose a ruder and homelier treatment, suited to the different purpose of the buildings.

The other cities of Italy also vied with each other at this period in architectural works, all bearing the impress of a noble dignity and great artistic freedom. Verona had her Michele

[1] Denkmäler der Kunst, plate 71, fig. 11.

Sanmicheli (1484–1559), proofs of whose talent are given in the simple but elegant circular building of Madonna di Campagna, the beautiful Cappella Pellegrini at San Bernardino, the Palaces Bevilacqua, Canossa, and Pompei (Fig. 355), and the rude, fortress-like city gates of Porta Nuova, Porta Stuppa, and Porta San Zenone. The mighty Grimani Palace at Venice is also by him. Another Veronese master, Giovanni Maria Falconetto (1458–1534), built the Giustiniani Palace in Padua, with

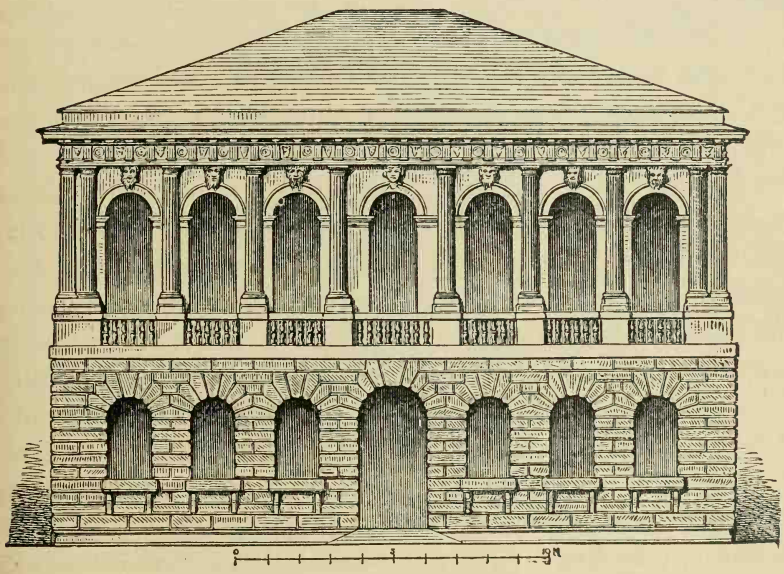

Fig. 355. Palazzo Pompei. Verona.

its delightful court-yard and charming summer-houses, and also many of the city gates. At the same time, Andrea Riccio, surnamed Briosco, famous as a decorative sculptor, executed in 1520, in the same city, the grand building of Santa Giustina, in which the many-domed system of San Antonio in Padua (and of St. Mark's at Venice) is translated into the severe forms of classic architecture, and an effect of great space is produced.

A turning-point in the history of architecture begins with the

appearance of the powerful genius of Michel Angelo Buonarot (1475–1564), who produced incomparable works in all three arts, and whose influence was so controlling, that for a long period he almost monopolized all creative power. Urged on by a strong subjective impulse, he scorned to follow the laws of architectural creation, composed only on a grand scale, aimed at a strong general effect, and cared little for the form of the details. Among his earlier works are the unfinished façade for San Lorenzo at Florence, and the somewhat insignificant Mortuary Chapel of the Medici, built in the same church in 1529, and which derives its chief importance from his famous statues. In Rome, besides the work on the Farnese Palace already mentioned, he drew the plan for the Capitol, with its out-buildings, which is of matchless artistic grace; also the strange and insignificant Porta Pia, one of his latest works; and, greatest of all, the dome of St. Peter's.[1] The rebuilding of the church was begun on a grand scale by Bramante in 1506. It was to be in the form of a Greek cross, with a magnificent dome, and semicircular terminations to transepts and choir, after the Lombard style. After Bramante, Raphael undertook the work, for which he designed a lengthy nave. Soon after, it fell into Peruzzi's hand, who added lesser domes at the four corners. Finally, in 1546, Michel Angelo, then seventy-two years old, undertook the work solely "for the glory of God;" sketched a new plan, returning to Bramante's first idea of a Greek cross; and completed in vigorous style the divisions of the choir, the four strong main piers with their arches, and the tambour of the dome. He drew elaborate plans for the dome itself, and made a large working model, from which the gigantic structure was completed after his death. He exceeded Brunellesco's great Florentine pattern in the proportions, by a diameter of one hundred and forty feet and a height of four hundred and five feet, and surpassed it yet more in artistic development and design. In the first place, he obtained by the great pendentives

[1] Denkmäler der Kunst, plate 87, figs. 1–7.

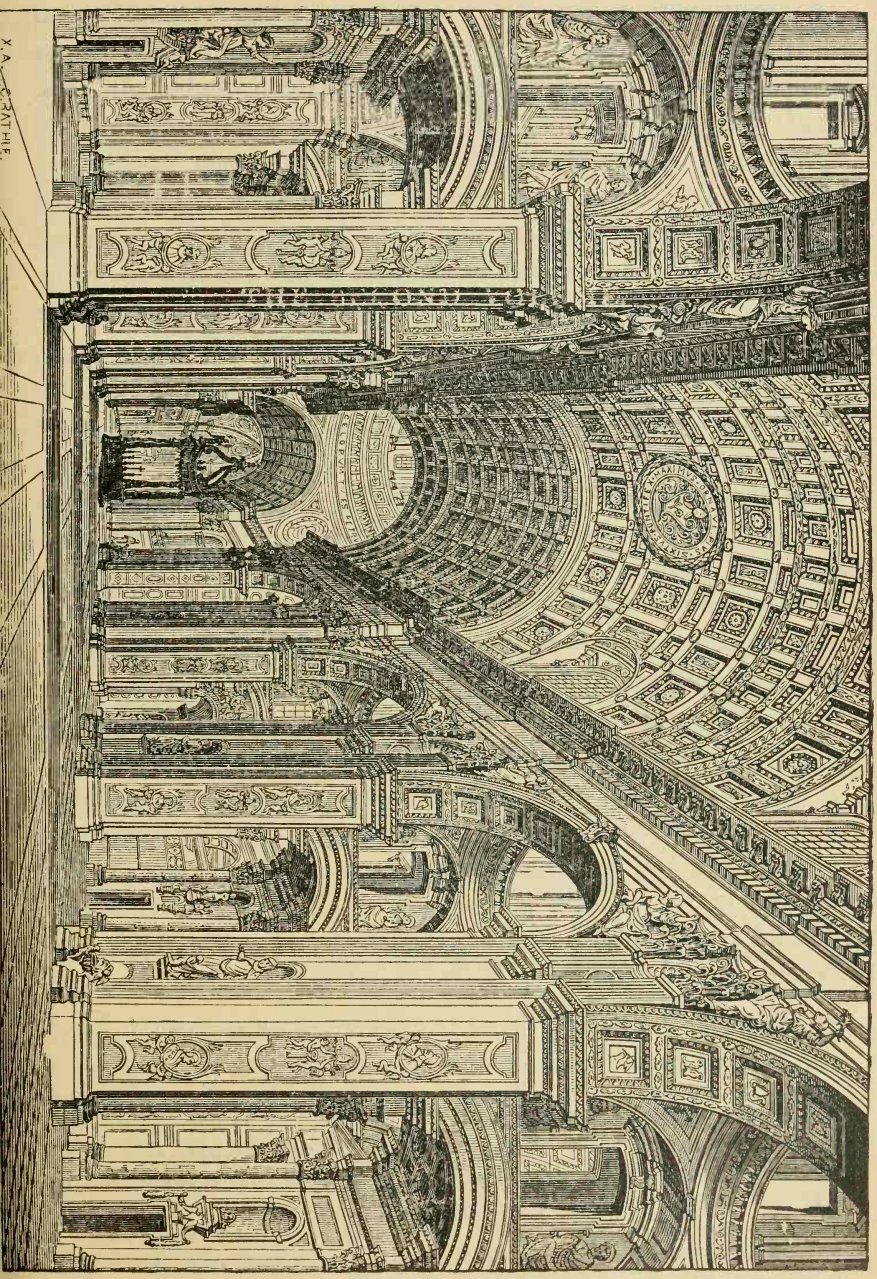

Fig. 356. Interior of St. Peter's Church. Rome.

a transition from the square to the circle, whose perfect round he made most effective in the high-soaring drum. He gave a noble construction to this portion by sixteen double pilasters, and introduced abundant light by as many broad windows, whose airy spaces make the great building seem wonderfully bright. The cupola itself, equally clear in design, and covered with harmonious mosaics, rises with slender grace, producing, both internally and externally, the idea of light, easy suspension. Outside, a projecting row of columns forms the drum, over which the incomparable outline of the dome rises fair and free, and finds its crown in the graceful lantern. In 1605 Carlo Maderno continued the work, destroying the effect of the dome on the front by a considerable addition to the length of the nave, thus increasing the inner extent of the church by six hundred feet, but irretrievably ruining the harmony of the original idea. In 1629 Bernini took up the task, adding the magnificent portico, and finished the design in 1667 by the monstrous double colonnades which enclose the piazza. Setting aside the lengthening of the nave, the internal effect of the church (Fig. 356) is much impaired by the bizarre details and super-abundant decoration. Beside, we cannot but regard the tunnel-vault with its massive piers as a backward step in a technical point of view. But, despite all this, the broad and beautiful proportions, and the grand design of the principal parts of the interior of the church, produce an effect, which, if it be not exactly religious, is, in its own way, solemn and stately. The façade, on the contrary, is an insufferable, meanly-arranged monstrosity of decoration.[1]

[1 "I was in St. Peter's to-day. The building surpasses all powers of description. It appears to me like some great work of Nature, — a forest, a mass of rocks, or something similar; for I can never realize the idea that it is the work of man. You strive to distinguish the ceiling as little as the canopy of heaven. You lose your way in St. Peter's; you take a walk in it, and ramble about till you are quite tired: when divine service is performed and chanted there, you are not aware of it till you come quite close. The angels in the baptistery are monstrous giants; the doves, colossal birds of prey. You lose all idea of measurement with the eye, or proportion; and yet who does not feel his heart expand when standing under the dome, and gazing up at it?" — MENDELSSOHN'S *Letters from Italy and Switzerland.* Translated by Lady Wallace.]

St. Peter's Church became the standard for church architecture for the following period. The system followed in it — of a tunnel-vaulted nave with ponderous piers, and a dome over the transept — was almost universally adopted. But, in still another respect, Michel Angelo's creation was yet more fatal to the development of architecture, since it gave the first precedent of that arbitrary caprice which eventually produced the baroque style. Nevertheless, some of the best of his younger contemporaries were earnest and independent enough, if not to free themselves entirely from his influence, yet to avoid his errors. A deep and understanding reverence for antique art is common to them; and all their works are characterized by dignity and significance, although they have a certain air of cold contemplation which marks the tone of the latter half of this period. They were accordingly of great benefit in founding a theory of their art, and their text-books long laid down the law for architects.

The eldest of these masters is Vignola, or Giacomo Barozzio (1507–73), whose principal works are the Castle Caprarola at Viterbo, and the Church del Gesù at Rome. Next came Giorgio Vasari of Arezzo (1512–74), equally famous as artist and architect, whose greatest work was the building of the Uffizi at Florence. Together with Vignola, he also built the beautiful Villa of Pope Julius II. outside the Porta del Popolo at Rome. The third on the list is Andrea Palladio of Vicenza (1518–80), whose best works are to be found in Vicenza and Venice. In Vicenza he built the majestic hall of the so-called Basilica, or Town House, and the Teatro Olimpico, in which he made an interesting attempt to restore the theatre of antiquity; also a number of private palaces, the most important of which are the rude but powerful Palazzo Marcantonio Tiene, the noble Chieregati Palace (now a museum), the lavishly-decorated Barbarano Palace, and the Villa Caprarola, treated as a central design with a medium-sized rotunda. In Venice he built the unfinished court of the Convento della Carità, the present Art

Academy, Accademia delle Belle Arti, and the Churches of the Redentore [1] and Santo Giorgio Maggiore.

One of the greatest and most original masters of this period was Galeazzo Alessi of Perugia (1500–72), whose works chiefly belong to Genoa. Here, during the sixteenth century, fostered by a rich and pomp-loving aristocracy, a style of palace architecture was formed, which again won great and novel effects by the independent culture of an element hitherto but little heeded.

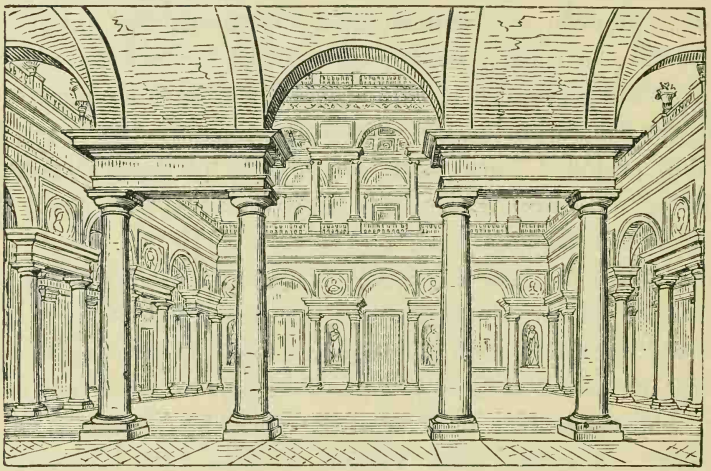

Fig. 357. Palazzo Sauli. Genoa.

Its æsthetic conditions were the result of the local nature of the situation. The narrowness of the Genoese streets made attention to façades seem of secondary importance; and the Genoese masters accordingly renounced nobler forms and proportions in that direction. The contracted space and steep ascending ground gave them quite as little occasion for grand court-yard designs; and they were, therefore, forced to seek for imposing effects in brilliant execution of vestibules and stairways. Hitherto both had been treated with dignity, but with

[1] Denkmäler der Kunst, plate 71, figs. 8, 9.

great simplicity; the latter generally being in a corner of the court, to the right or left of the entrance. In Genoa the vestibule became a broad, lofty hall, whose vault was often upheld by isolated columns. The ascent of the staircase was connected with the vestibule; it was placed in the centre of the long axis, and led up in two branches right and left, resting on simple or coupled columns; and the grand perspective often closed with a decorated niche for a fountain. In 1550 Rocco Pennone built the Ducal Palace, whose staircase forms one of the earliest examples of this class. This style received its noblest development from Galeazzo, who produced perfect models of great effects of space in the Spinola Palace and the now ruined Palazzo Sauli[1] (Fig. 357). In church architecture, his glorious Santa Maria da Carignano in Genoa deserves special praise; if for no other reason, because it is a fine and consistently executed copy of St. Peter as Michel Angelo designed it.

Third Period. — Baroque Style.

(1600–1800.)

As the sixteenth century retained a character of noble repose and sober beauty in its artistic work, so the seventeenth century began by giving way to caprice and to a violent exaggeration of forms; which is sufficient proof of the passionate, unbridled, wanton, and perverted spirit of the times. The products of an earlier age no longer satisfied popular taste, which required larger masses, richer detail, bolder outlines, and more picturesque effects. These were produced by colossal dimensions, astonishing perspective devices, multiplication of members, and, above all, by the accumulation of decorative pillars and pilasters. Palace architecture took up those characteristics of a more imposing plan introduced by the Genoese school, and thenceforth sought for success rather in immense vestibules and staircases than in noble and moderate execution. Well

[1] Denkmäler der Kunst, plate 71, fig. 7.

proportioned court-yards were neglected, and were generally reduced to a barren assemblage of piers, to which effect was occasionally given by a colossal loggia. An exception to these may be found in the splendid colonnades of the Borghese Palace in Rome, built in the first quarter of the seventeenth century by Martino Lunghi the elder; but here, too, there is a struggle after showy effect through the doubling of the columns, which effect is really a necessity of the vast proportions. A similar treatment and grandeur are apparent in the splendid front of the Brera Palace at Milan, built by Richini in 1618.

The greatest master of this period is Lorenzo Bernini (1589–1660), also eminent as a sculptor. We have already spoken of his work on St. Peter, particularly the imposing colonnade. He displays all the errors, the decorative madness, of the baroque style, in the colossal bronze tabernacle over the high altar in St. Peter's. On the other hand, the Scala Regia in the Vatican, and the winding staircase in the Barberini Palace, reveal his talent for great and picturesquely effective design.

His rival, Francesco Borromini (1599–1667), tried to outdo him by violent scrolls and volutes and wild excesses. With him the straight line quite fades out of architecture: the ground-plan is composed of curves sweeping in and out, as in the Sapienza and St. Agnese Churches (the latter of which is on Piazza Navona at Rome): and even the pediments, the lintels of the windows, and the cornices are broken; so that all severer composition ceases, and every thing seems to reel in confusion.

Where there was any imitation of earlier models, on the contrary, many important works were created, even though the straining after ostentatious effect be unmistakable. The Palazzo Pesaro at Venice (Fig. 358) is a fine example of the influence of Sansovino's library; and the design of the halls and stairs in the Palace of the Genoese University is of the utmost magnificence.

In the eighteenth century men recoiled from the exaggerations of an earlier time, and strove to pave the way for a new classic tendency by a simpler handling, and a resumption of the style of Palladio and Vignola. But, although many good buildings were erected, creative power waned apace; and a greater barrenness and coldness proved the lack of fresh, vital

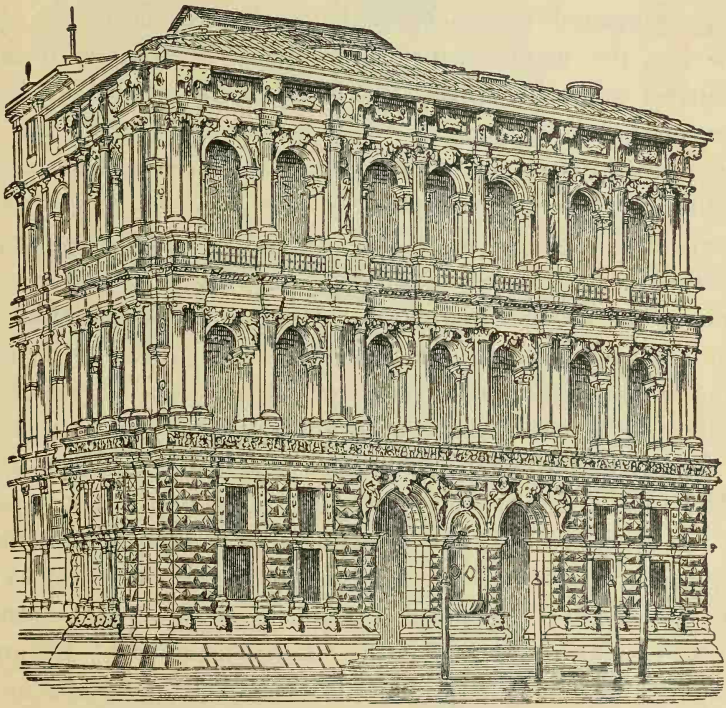

Fig. 358. Palazzo Pesaro. Venice.

principles. The chief productions of this period are the colossal palaces of princes, in which the spirit of modern despotism declares itself in a grandiose manner, but also with the utmost caprice. Perhaps there is no better example of these vast buildings than the Villa of Caserta, built by Luigi Vanvitelli at Naples, with its huge three stories, imposing staircase, and park with its aqueduct and superb fountains.

B. OTHER COUNTRIES.[1]

While the Renaissance spread throughout Italy with triumphant power, and gained almost exclusive mastery there, other lands long clung to Gothic traditions; and this last architectural form of the middle ages endured far into the sixteenth century, — a tardy aftermath, whose sometimes barren, sometimes over-ornamented tendency, we have already declared. Now, however, the many reciprocal relations of Italy with other countries gradually spread the Renaissance abroad, and for a time produced an utter chaos of forms, as people would not give up the deep-rooted Gothic style, and preferred a singular medley of its details with those of the new school. And, even where antique forms were exclusively used, Gothic principles often permeated the whole building, not only in its general conception, but in its construction. Much that was attractive, but also much that was strange, arose from this process of fermentation. The Italian style was not brought into universal use until early in the seventeenth century; and then it was not in the noble and severe manner of its golden age, but in the coldly correct, or baroque, overloaded style of the later epoch. Under the sway of these principles, all independent national feeling vanished from the architecture of the West; and even into the remote regions of the East, and into the extreme West, — to the countries of the other hemisphere, — the architectural rules of Vignola, Serlio, and Palladio, went as an accompaniment of European civilization; so that the newly-risen Roman architecture once more, and more triumphantly than in the ancient days of Roman dominion, made its conquering way over the whole civilized earth.

The Renaissance was introduced into France[2] by Italian artists, more especially by Fra Giocondo, who was summoned thither by Louis XII. Still, mediæval architecture re-acted

[1] Denkmäler der Kunst, plate 87 A, 91, and 91 A.

[2] Compare my History of the French Renaissance. Stuttgart, 1868.

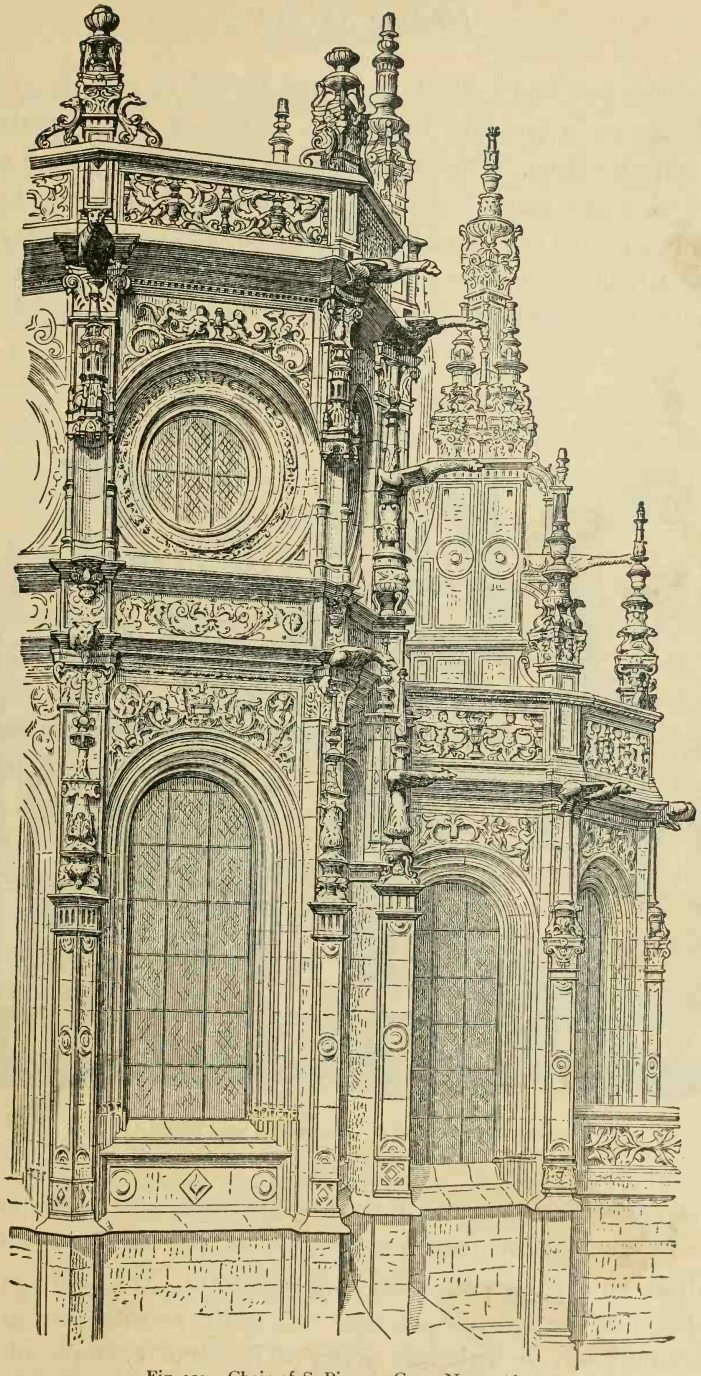

Fig. 359. Choir of S. Pierre. Caen, Normandy.

against the new style, which was often forced to add its graceful details to a building thoroughly Gothic in plan, construction, and execution. One of the most original examples of this fusion of styles may be seen in the Church of St. Eustache at Paris, begun in 1532; and one of the richest and most tasteful, in the Choir of St. Pierre at Caen (Fig. 359). So, too, in the châteaux, the high roofs, the numerous balconies and towers, the

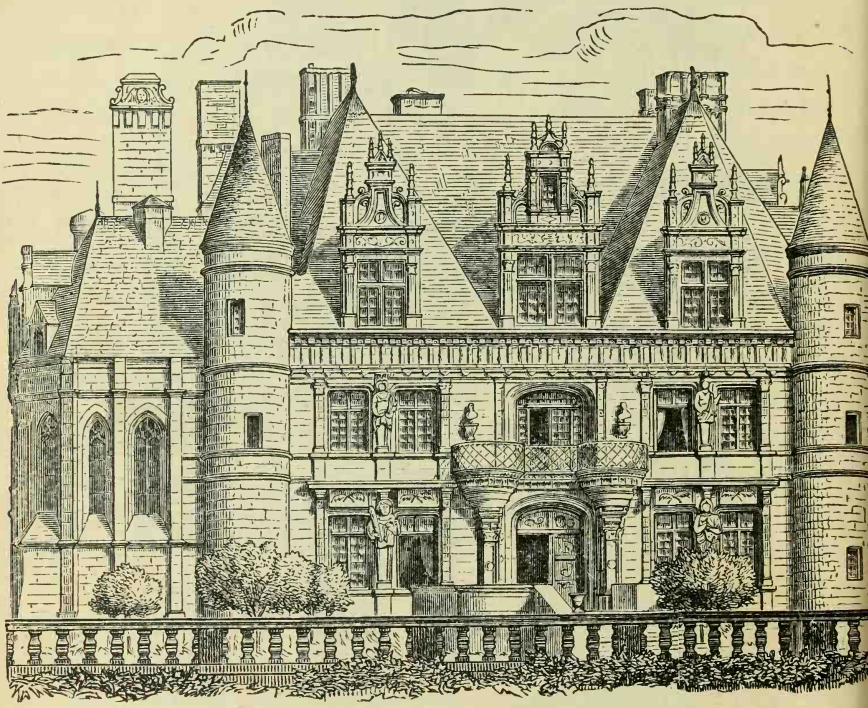

Fig. 360. Château of Chenonceaux, near Tours.

forest of lofty gables and fanciful chimneys, prove the preference for the bright, picturesque style of the middle-age composition, which now assumed a mixed form; the more singular, because the obtruded details of classic architecture are in trenchant contrast with this style. The chief example of this

odd architecture is the Château of Chambord,[1] begun in 1523 by Pierre Nepveu, surnamed Trinqueau. In minor buildings, such as the Château of Chenonceaux, near Tours (Fig. 360), and the Château of Azay-le-Rideau, this medley style often produces agreeable and picturesque effects. Somewhat more severe in composition, but elegantly treated as far as the details go, is the Château of Blois, built for François I. The so-called House of François I., lately removed to Paris, is also original and effective.[2] To this date, also, belongs the Château of Fontainebleau,[3] irregular in design, and in which older portions were retained, and admirable rather for its vast extent and the rich decorations of the interior than for its architectural proportions.

Nevertheless, there was a change in favor of a more moderate design and a severer style of composition during the course of the century, as is seen in the Château "Madrid" in the Bois de Boulogne, built by François I. in memory of his captivity, and destroyed during the revolution. At this date we meet with a French architect named Pierre Gadier. The west façade of the court-yard of the Louvre (Fig. 361), built in 1541 by Pierre Lescot (1510–78), is one of the most brilliant examples of perfect, richly-developed, and finely-decorated works of the French Renaissance.[4] The Hôtel de Ville in Paris, begun in 1533, and lately destroyed, was another good work of this class. On the whole, however, the new style gained but a gradual approval from the middle classes; so that in the council-houses and city dwelling-houses Gothic forms were long blended with those of

[1] Denkmäler der Kunst, plate 87 A, fig. 1.

[2] This pretty building was removed to Paris, stone by stone, and set up in the Cours la Reine, Champs Élysées, corner of the Rue Bayard. It was originally a country-seat, built by Francis for his sister Margaret at Moret, near Fontainebleau, in 1527. It bears as an inscription a Latin distich. The frieze above the first story is ornamented with a bass-relief with a bacchanalian subject, and with seven medallions containing portraits of Louis XII., Anne de Bretagne, Francis II., Marguerite of Navarre, Henry II., Diane de Poictiers, and Francis I. These sculptures are attributed to Jean Goujon.]

[3] Denkmäler der Kunst, fig. 3.

[4] Ibid., plate 87 A, fig. 2.

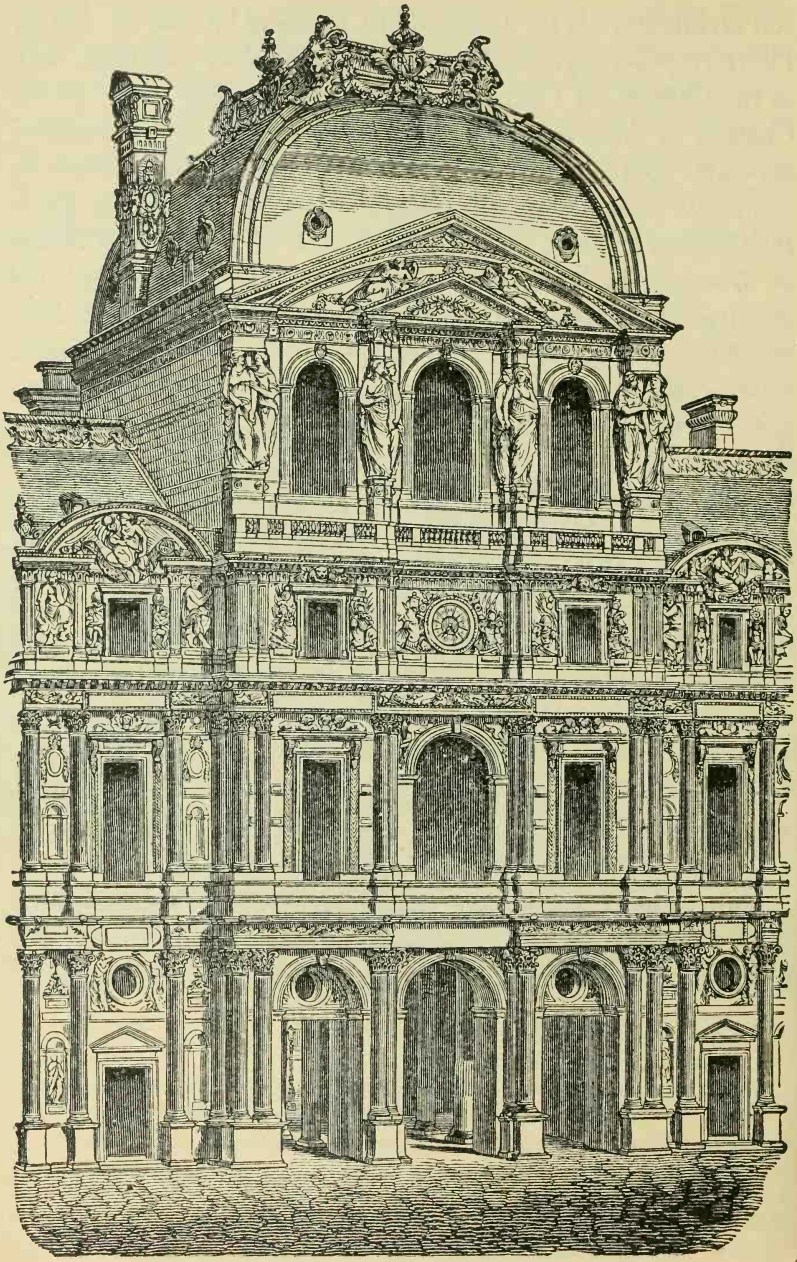

Fig. 361. Part of the Main Façade of the Louvre. Paris.

the Renaissance, as is the case in the beautiful Town Hall in Orléans, and no less in the smaller but yet more richly finished one at Beaugency. So, too, many castles belonging to nobles, particularly in the Loire region, employed the easy, picturesque, and sportive forms of this style. About the middle of the century, with the reign of Henry II., the more scholastic treatment of classic forms was introduced, correctly based on studies in Italy: and there were many influential masters who soon brought this style into predominance; as, for instance, Philibert de l'Orme (1515–70), who built the Château Anet for Diane de Poictiers, which was destroyed during the revolution, and a superb fragment of which is now exhibited in the École des Beaux-Arts at Paris. His plan for the Tuileries, begun in 1564, is still grander, despite certain baroque features. His successor in this work was Jean Brillant (1515–78), who had previously built for Constable de Montmorency Castle Écouen, which is still standing. Jacques Androuet du Cerceau, more famous for his engravings and his imitations than for his own creations, deserves mention here chiefly on account of his excellent work on the most famous châteaux of France.

The periods of the religious and civil wars were less favorable to the development of art, and the rude style of expression assumed by architecture towards the close of the century is closely connected with the character of that tumultuous age. Better days dawned with Henry IV.; and the works executed in his reign bear the marks of a certain rough ability, in which we may trace the gravity of altered political conditions. Extensive works were executed under his direction on the Château of Fontainebleau, and more especially on the Louvre, whose long gallery, connecting it with the Tuileries, was now completed. The greatest master of this time was Salomon de Brosse, who, after the death of Henry IV., built the stately but somewhat barren Palace of the Luxembourg in Paris for Marie de Medicis, Rubens decorating its long gallery with a famous series of

paintings.[1] Later in the seventeenth century, a certain dry treatment of forms, in plans on a large scale, was united with a wanton exaggeration of ornament, especially in interiors. This ostentatious and yet really empty style is the true expression of the reign and character of Louis XIV. There was as little justice in the title of "The Great," as given to this vain monarch, as there was true grandeur in the edifices of his time, despite their vast size. The Castle of Versailles, built by Jules Hardouin Mansart, is the chief work of this school; but the magnificent Invalides at Paris, built by the same master, is of far greater significance, the dome, particularly from outside, having an admirable and elegant outline. The mighty vault of the Panthéon (Ste. Geneviève), built by Soufflot in the eighteenth century, is equally imposing, if less successful in point of workmanship.

In the last independent expression of the French spirit of architecture, — the so-called Rococo or Louis XV. style, which produced many rich and graceful interior decorations, — imagination has indeed changed to caprice of the most extreme kind; but it is blended with an undeniable skill, and a certain piquant, fantastic temper. In contrast to the pompous, solemn, rudely superabundant, baroque style, Rococo is the capricious negation of all the sterner canons of architecture. In place of the massive rows of pilasters and columns, which, with their cornices, formerly covered the walls, we have only a lightly carved and gilded frame-work of graceful convex mouldings, which branch out into strange curves and flourishes, surrounding all sorts of shell-work, mingled with light, flowering vines and birds; and this fanciful web is woven all over roof and wall. To carry this capriciousness to the highest pitch, there is no attempt at symmetry in the drawing; and the main charm

[1 Since removed to the Louvre, where they fill one end of the long gallery. There are twenty-one of these paintings, the work, for the most part, of the pupils of Rubens, working under the master's direction. They represent events in the life of Marie de Medicis from her birth, and of Henry IV., her husband, from their marriage.]

is rather sought in combining the various motives as inexplicably as possible. In these daring, ingenious, graceful images, which utterly exclude all attempt at earnestness, the character of that age of frivolity, when life was spent in ardent pursuit of fleeting pleasure, is expressed with startling truth. The age of Louis XVI. went back to a more severe handling, and tried to gain new designs for architecture by a more thorough study of antiquity. Though not free from a trace of pedantry, the works of that brief period are still marked by a more agreeable touch of grace, which is soon changed to stiff mechanical work, externally showy, internally empty and grandiose in the Napoleonic era (the so-called style of the empire).

The new style took on a far more luxuriant form in Spain, where it likewise first appeared in a thoroughly decorative fashion towards the close of the fifteenth century. But it was here united in most lively style with the rich and brilliant details of all the earlier peninsular styles, particularly the Moorish and Gothic. From these elements an early Renaissance burst into bloom, truly marvellous, despite all its caprice and waywardness, in magic charm, triumphant, fanciful force, and intensity of vital feeling. This style is appropriately called the Goldsmith style. The court-yards of convents and palaces display a special wealth of beauty akin to the splendors of the courts of the Alhambra, though inferior to the Moorish work in delicacy and grace. The court of the Palace of the Infantado at Guadalaxara is also a gorgeous medley of the utmost splendor. The broad, wedge-shaped arches, with their scalloped edges, rest on Doric columns below, and on spiral columns, with gayly-painted shafts crowned with dwarf Gothic finials, above. Towards the middle of the sixteenth century this style was tempered and modified, still retaining its peculiar wealth of decoration, but, on the whole, adapting itself more fully to the principal forms of the Italian Renaissance. The Chapel of the New Kings, in the Cathedral at Toledo,[1] finished

[1] Denkmäler der Kunst, plate 87 A.

in 1546 (Fig. 362), may be mentioned as a fine example of this nobler fantastic style. During the latter half of the century, under Philip II., the severer classic style first won general approval; although here, not without deeper reason, it assumed

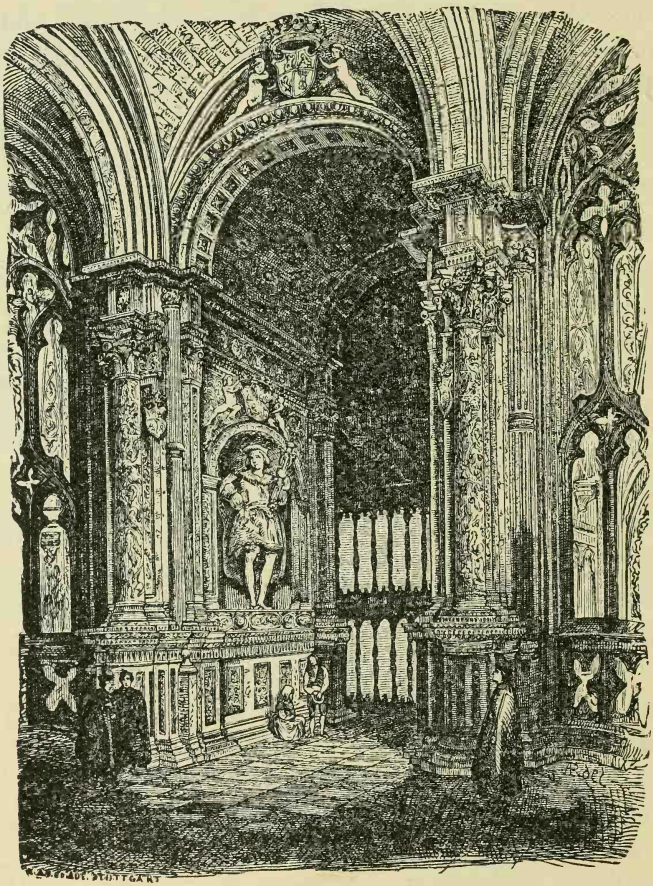

Fig. 362. Chapel of the New Kings. Cathedral of Toledo.

a gloomy massiveness, and heavy, grandiose character. The chief work of this school is the cloister of the Escurial, built between 1563 and 1584.

In the Netherlands a graceful style of decoration was at first

used, in which Gothic motives were often agreeably mingled with classic ones; as, for instance, in St. Jacques Church at Liege, completed in 1538. Later on, the more severe form of the Renaissance penetrated here, as is proved by the Town Hall at Antwerp, built in 1560; the newer part of the Town Hall at Ghent (1595); the beautifully decorated Town Hall at Leyden, so rich in gables, and finished in 1599; as also by the Church of St. Charles, built in Antwerp in 1614 by Rubens; and still more decidedly, though somewhat barrenly, by the Town Hall built in Amsterdam in the seventeenth century by Jacob von Campen.

The already strongly grotesque style of the Netherlands, with its brick walls crowned with high fantastic gables and similarly treated balconies on the roofs, soon spread through the north-eastern coasts of Germany, and specially in Denmark.[1] During the reign of the excellent Christian IV. (1573–1648), a number of stately buildings were produced in this sharp and picturesque style; the principal of them being Castle Fredericksborg, built between 1560 and 1570, lying some miles to the north of Copenhagen, and restored in modern times after a destructive fire. The lofty gables, numerous towers, and polygonal balconies, are elements which were brought over into this style from the middle ages. Castle Rosenberg at Copenhagen, built in 1604 by Christian IV., is similar in style, but smaller; also the important Castle of Kronburg at Elsinore, dating from about 1574, built, contrary to the usual custom, entirely in freestone, while, in other structures of this Northern style, only the dressings are of hewn stone, the mass of the building being of brick. To this list also belong Castle Nyekjöbing on the Island of Falster, and more particularly the stately and lavishly-executed Bourse of Copenhagen. The royal Castle of Christiansburg in the same city is built in the conventional forms of the eighteenth century, without any special peculiarities.

[1] Lauritz de Thurah: Den Danske Vitruvius. Copenhagen. 2 vols. 1746.

England was not won by the new style until very late; the traditional Gothic methods continuing to prevail almost without interruption. While the graceful early Renaissance was accepted in other countries, the Gothic style here experienced that exuberantly rich revival which produced its unequalled masterpiece in the Chapel of Henry VII. at Westminster. Italian Renaissance was indeed introduced in 1518, by Pietro Torrigiano, in Henry VII.'s Monument at Westminster; but in the next period it was only copied in similar minor works. In 1544 another Italian architect, John of Padua, is mentioned; and, soon after, Girolamo da Trevigi executed several works. In the latter half of the century, the clumsy but showy Elizabethan style developed; and a number of important palaces were built according to it. John Thorpe is mentioned as a noteworthy architect of this period. About 1620 Inigo Jones made use of Palladio's strict rules in the Palace of Whitehall and other buildings, and Christopher Wren gave a grand example of this style in the rebuilding of St. Paul's in London (1675–1710).

The Renaissance first reached Germany,[1] where the Gothic style prevailed far into the sixteenth century, through the relations of the Upper-German commercial cities of Augsburg and Nuremberg with Upper Italy, and particularly with Venice. Artists like Dürer, Hans Burgkmaier, &c., journeyed across the Alps, and brought home a knowledge of the new models. At first, therefore, the fanciful forms of the early Renaissance were used in Germany in painting and sculpture, woodcuts, and copper-plate engraving. Peter Vischer's Tomb of St. Sebald[2] is one of the most important examples of such application, although there is a great mixture of late Gothic elements in it. Architecture at first entered upon the new style timidly and

[1] Compare my History of the German Renaissance, Stuttgart, 1872; and also Ortwein's Deutsche Renaissance, Leipsic, 1873.

[2] A. Reindel: Die wichtigsten Bildwerken am Sebaldusgrabe in Nürnberg von Peter Vischer. 18 plates. Nuremberg, no date.

experimentally, only employing it for minor works. Examples of this kind, dating within the first twenty years of the century, may be found scattered throughout Germany, but no larger composition in the new style. And these works are manifestly the work of Italian artists; as, for instance, in the Jagellon Chapel in the Cracow Cathedral (1520), the doorway of the Salvator Chapel at Vienna (1515), and the Arsenal at Wiener-Neustadt (1515). The German princes were the first to embody the teachings of the new school, and to make use of the Renaissance in fine châteaux. But here, too, Italian artists were often employed, as in the elegant porches of the Belvedere at Prague (1536); the Castle at Landshut, of the same period, with its rich paintings and sculptures; and even as late as 1547, in the Castle of Piasti at Brieg, with its lavishly ornamented doorways. Architects from the Netherlands were also employed, as in the case of the Castle at Liegnitz (1533), and the splendid choir in the Capitoline Church at Cologne (1524). Prince Porzia's Castle at Spital in Carinthia is also unmistakably the work of foreign, indeed of Upper-Italian artists. In 1530, however, German masters came forward with more important works in the new style; and in their hands it was soon stamped with national individuality. The influence of the mediæval traditional style, native to the country, is apparent in the picturesque design of the buildings, in the high roofs and gables, balconies, countless towers and turrets, which often serve to enclose winding stairs; while, even in the construction of the ceilings, late Gothic forms of vaulting play a large part. This architectonic framework was at this date covered with the slight, decorative forms of the Upper-Italian early Renaissance, with which Gothic motives were often blended. This easy and simple style prevailed up to about 1560, but finally began to be modified by the first tokens of the dawning baroque style. George's Hall in the Castle at Dresden (1530), and the splendid Castle at Torgau, built in 1532, with its imposing staircase-tower and richly-decorated bay-window (Fig. 363), are among the most important

works of this period. The Castle at Dessau has a simila

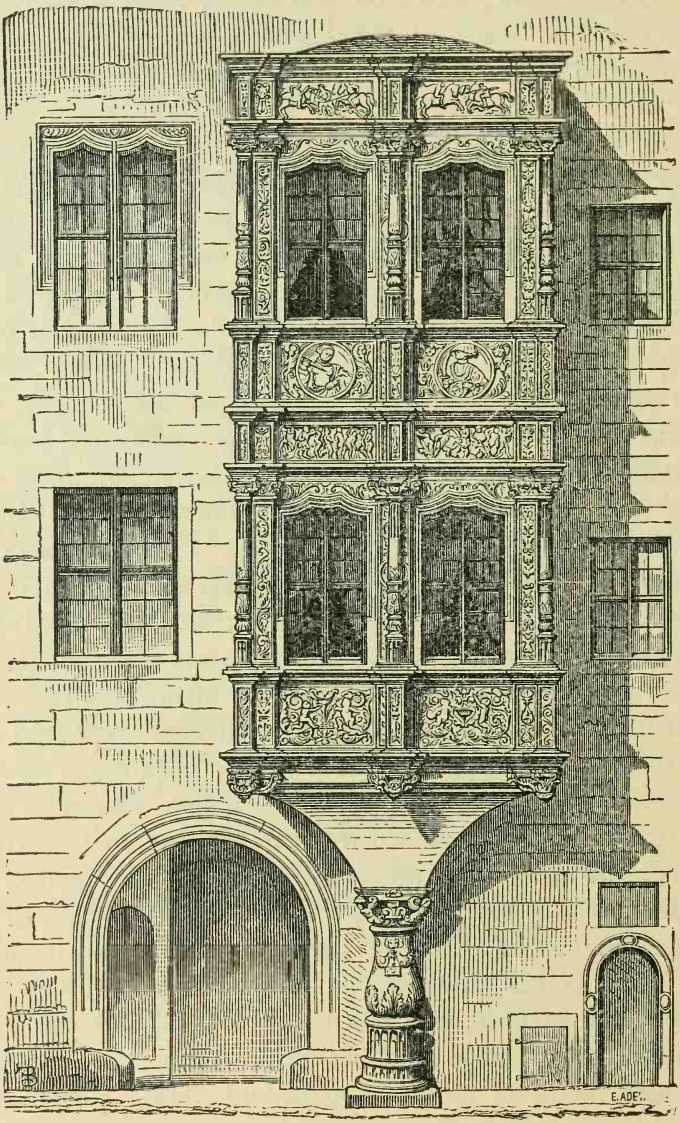

Fig. 363. Bay-Window. Castle at Torgau.

though less stately staircase-tower, dating from 1533. In 1547

Hans Dehn-Rothfelser built for Elector Maurice the Castle at Dresden, with its loggia, and four rich, winding stairways, all adorned with frescos like so many other German Renaissance buildings. The entrance to the Castle Chapel, dating from 1555, and one of the masterpieces of the German Renaissance, has recently been removed, and is falling into decay. Farther north, Mecklenburg was specially active in introducing the Renaissance. The elaborately ornamented brick Palace at Wismar was built after 1553; followed in 1555 by the Castle at Schwerin, now considerably changed by a new addition. The little Castle at Gadebusch (1569) is a later specimen of this style; while the imposing Castle built at Güstrow (in 1558) adopts the forms of French Renaissance, — a consistently executed show-building, especially to be commended for its excellent stucco decorations in the interior. At about this same time, after 1559, the Castle at Oels was begun; the magnificent outer doors not being added until 1603. The Heldburg, in Franconian Thuringia, with its richly treated bay-windows, is especially delicate in its forms (1568).

In South Germany, meantime, aside from the Italian buildings at Landshut and Prague, the Renaissance was introduced by German masters, particularly at the courts of the Palatinate and Wirtemberg. The new style appears in Heidelberg Castle in 1545, in Frederic II.'s part of the work; and in 1556–59 it attained its height in the addition of Otto Heinrich, which was afterwards only excelled in rude power by that of the Elector Frederic. As early as 1545 the same Otto Heinrich employed the Renaissance, though in a not very pure style, in the Castle at Neuburg. Shortly after (1553), Master Aberlin Tretsch, under Duke Christopher, built the Castle at Stuttgart, whose court, with its vigorously effective colonnaded hall in three stories, affords the first instance of a complete plan of the kind in South Germany; similar arcades having been introduced just before at Brieg by Italians. In 1553 the graceful Castle of Gottesau was built at Karlsruhe (Fig. 364); and at about the

same time the Castle of the Teutonic Knights at Mergentheim probably received its two beautiful winding staircases. One equally elaborate (1562) may be seen in Göppingen. The Castle of Neuenstein dates back to 1564, and is noticeable for its stately front, rich portal, and winding stairs. In 1564 the

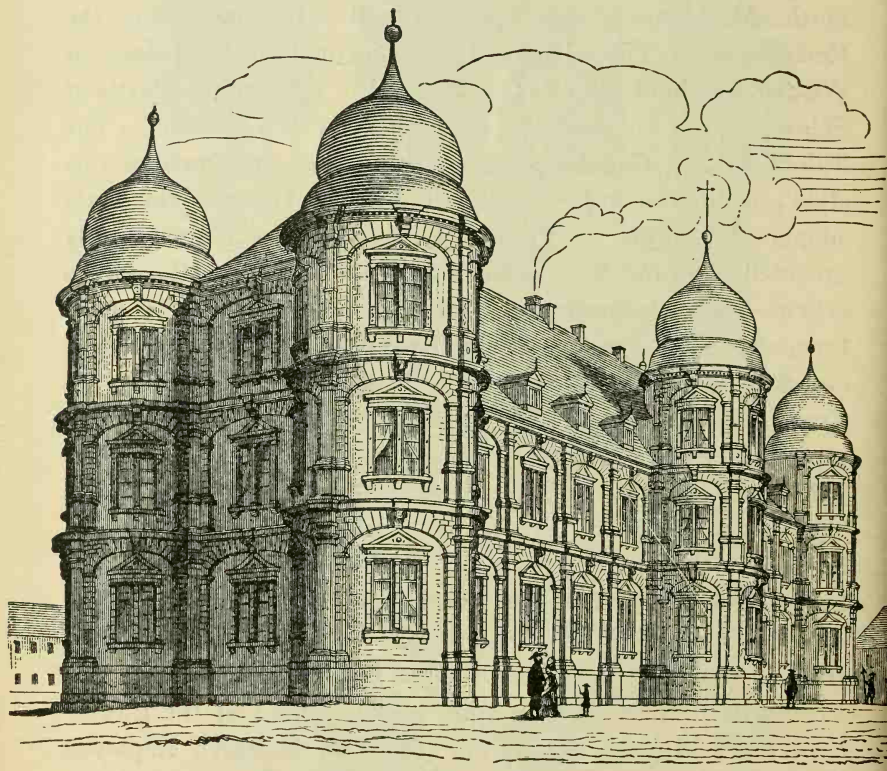

Fig. 364. Castle of Gottesau.

Plassenburg was built at Culmbach, and is one of the most imposing Renaissance castles in Germany, with the extravagantly ornamented portico in its great court-yard. The little Castle at Offenbach (1572), also, has graceful porches. In Austria, among many similar buildings, Castle Schalaburg, with its arcades adorned with terra-cotta (Fig. 365), and the

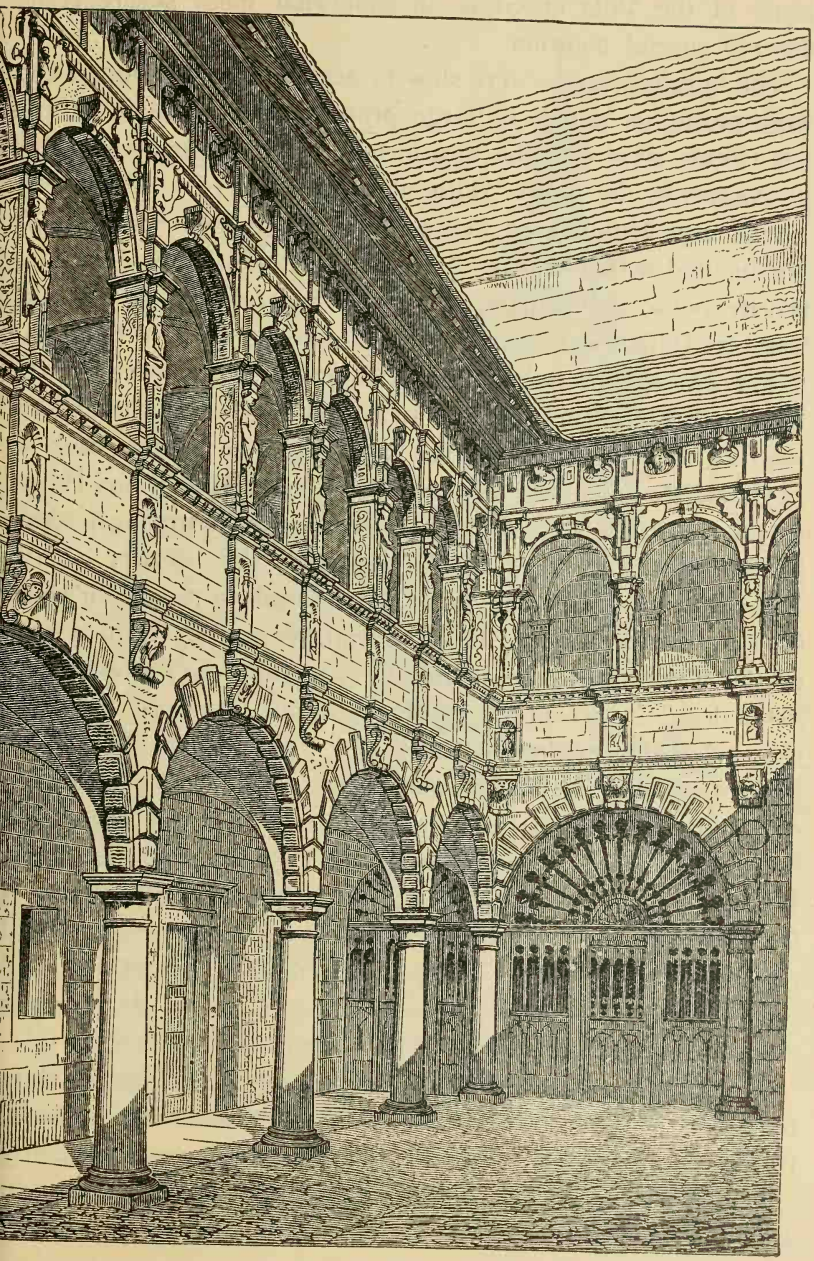

Fig. 365. Court of the Castle at Schalaburg.

court of the Villa at Gratz, in somewhat more severe style, deserve special mention.

The burgher-classes were slow to accept this movement, and were prone to mingle a large proportion of motives of the late Gothic style with the new forms. This is early noticeable in Alsace, in the Town Halls at Oberheim (1523), Ensisheim (1535), and Mühlhausen (1552); the last named being richly ornamented with frescos. A similar treatment is evident in a private house in Colmar (1538). In Switzerland, on the contrary, an Italian was called upon, as early as 1557, to build the Ritter House, now a governmental office, in Lucerne, in the style of a Florentine palace. In Nuremberg we find the Cloth-weavers' House, most original in design, and dating back to 1533, and the splendidly decorated hall in the Hirschvogel House (1534). Breslau yielded to the Renaissance surprisingly soon: for it appears in 1517 in the doors of the sacristy of the Cathedral; in 1521, fused with Gothic forms, in the Town Hall; in 1527 in the Canon House; and, a year later, in a gate to the Town Hall, and in the Crown Inn. Nor was Görlitz behindhand in accepting the Renaissance, a private house in this style being marked with the date 1526; but the Town Hall did not receive its elegant porch, with outside steps and balcony, until 1537. An Italian built the façade of the Town Hall in Posen, with its triple-pillared hall, in 1550; but the Town Hall at Altenburg (Fig. 366), 1563, is the vigorous work of a German; and about 1566 Albert von Soest completed the florid carvings of the Council Chamber. Soon after, the entrance-hall to the Town Hall of Cologne[1] was built, — one of the most elegant and exquisite works of the German Renaissance.

After 1570 a continuous and ever-advancing change of form took place. While the previous national customs were retained in plan and execution, elements of the baroque style constantly gained favor; and the buildings took on a clumsy expression and a showy extravagance, shown in the decoration of the

[1] Denkmäler der Kunst, plate 87 A, fig. 6.

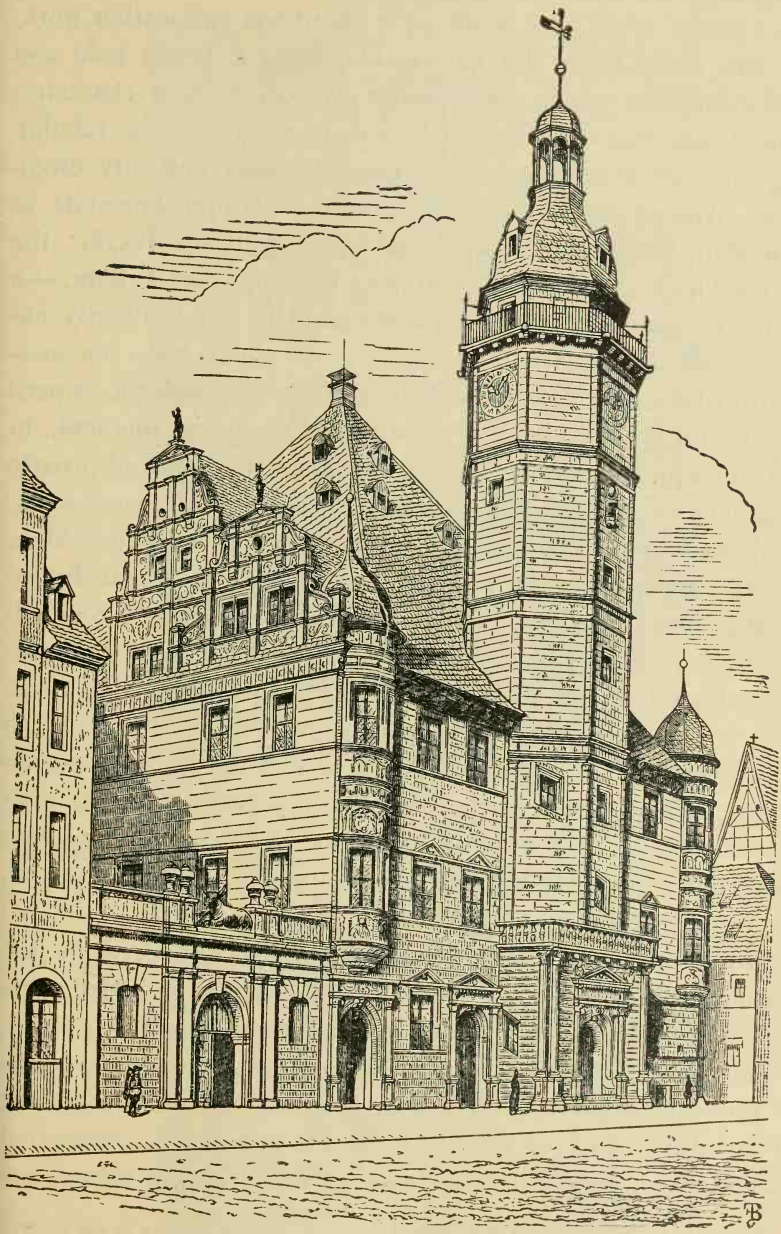

Fig. 366. Town Hall at Altenburg.

surface by an imitation of the motives of locksmiths' and of blacksmiths' work, and of all sorts of ribbon and leather work. At the same time, the movement gained a firmer hold and wider diffusion among the burgher class; so that a characteristic change was now effected for the first time in the rebuilding and rich ornamentation of council-houses and city dwellings. Among castles we may specially mention Trausnitz at Landshut, pre-eminent for its beautiful paintings (1578); the former Pleasure Palace at Stuttgart,[1] built by George Behr, — a structure noteworthy for originality in plan, and brilliantly finished with paintings and sculpture; and particularly the masterly Friedrichsbau at Heidelberg (Fig. 367); also the superb restoration of the Palace at Munich (1600), pre-eminent, in spite of much injury in modern times, for its wealth of artistic ornament in fine bronze statues, pictures, and stucco-work. Aschaffenburg Castle (1613), with its grand pavilions, and high, strongly-marked gables, and the former Archiepiscopal Palace at Mayence (1627), are also important works of this concluding period. Schmalkalden Castle in North Germany, with its elegant chapel and vigorously executed doorway (1583), is an able work of this period. An imposingly planned building is still preserved in Hämel Castle on the Weser (finished in 1588); and the later portions of the Castle of Merseburg, with its fine winding stairs and handsome balconies, are no less admirable; while the Castle at Bevern (1603), and many others, are equally noteworthy.

Works on an extensive scale were also produced by the various cities. Rothenburg-on-the-Tauber, in 1572, added to its old Gothic Council House a new portion, which, with its broad terrace and elegant doors, ranks among the stateliest structures of the time. To this were added the Hospital in 1576, the Hospital Gate in 1586, and the Gymnasium in 1591. Somewhat earlier (1570) Schwerin first built its fine Council House, and

[1] Finished by the exertions of the architect Beisbarth. The designs are in the Stuttgart Polytechnic School.

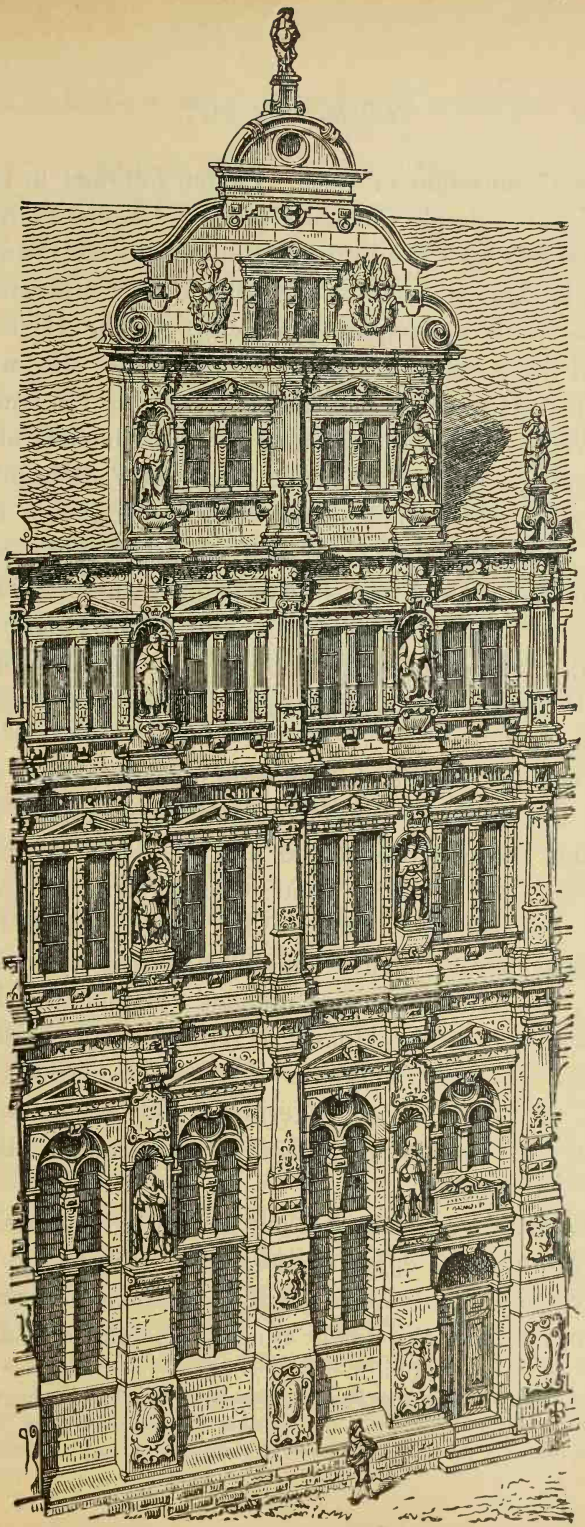

Fig. 367. Friedrichsbau. Heidelberg Castle.

began its Gymnasium in 1582. Emden followed in 1574 with her strong and simple Council House, distinguished by a high tower. Danzig built the Council House of the old town in 1587; and, beside making generous additions to the Corporation Council House, built the imposing structure of the High Gate in 1588, and the Arsenal in 1605. In this style, also, were built the Council Houses at Constance (1592), at Lucerne (1603), and at Neisse (1604), the splendid Council Chamber at Bremen (1612), and the imposing Council House at Paderborn, with its porch and powerful gable. We close the list with the Town Hall at Nuremberg (1613–19), built in severe style by Eucharius Holzschuher, and that at Augsburg, with its Golden Hall, the work of Elias Holl (1614). The Grain Houses at Ulm (1591) and Steyer (1612) are both strong original works, decorated with *sgraffito* work [arabesque *scratched* in the wet plaster. — *Ed.*].

The dwellings of the citizens were much beautified and decorated at this period. Nuremberg possesses, among numerous others, the Topler House (1590) and the Peller House (1605); Rothenburg, the Haffner and Geiselbrecht Houses; Heidelberg, the splendid Ritter Inn[1] (1592); Hildesheim, the Kaiserhaus, besides many houses decorated with rich wood-carving; Brunswick, its Gewandhaus; Hamel, the Rat-catcher's House and Bridal House; Hanover, the Leibnitz House. There are also fine works of this date in Danzig, Lübeck, Bremen, Erfurt, Lemgo, Herford, and other cities; and characteristic wooden buildings in Halberstadt, Brunswick, Höxter, and Lemgo.

The German Renaissance is not so rich in churches, although the spirit of the new epoch is revealed in delicate and rich treatment in many minor works, such as tomb-monuments, pulpits, altars, pyxes, and the like. Fine specimens of this kind of

[1 "The Hôtel du Chevalier de St. George (the Ritter Inn), built in 1592, and which has preserved its primitive architecture. This is almost the only house which remained intact after the destruction of the town by the troops of Louis XIV. in 1693." — BÆDEKER.]

work may be found in Peter Vischer's Sebald Monument in the Church of St. Sebald at Nuremberg, and the lectern in the Cathedral at Hildesheim. Church-edifices retained a remarkable mixture of mediæval device and construction with decorative elements of the Renaissance until late into the seventeenth century: witness the Chapel at Liebenstein in Wirtemberg (1590), the University Church at Würzburg (1587), the Church at Freudenstadt (1599), St. Mary's Church at Wolfenbüttel (1608), and the Church of the Jesuits at Cologne, of even later date. The great St. Michael's Church at Munich, built in 1587, is executed in a more severely classic style.

Later on in the seventeenth century, a more earnest classic tendency was occasionally manifested in contrast with the luxurious baroque style. One of the noblest works of this school, and a thoroughly classic structure, is the Arsenal at Berlin, built by Nehring (1685); and one of the most magnificent, although impaired by baroque features, is the Castle at Berlin, so far as it was rebuilt by Andreas Schlüter (1699–1706). Fischer von Erlach was active in Vienna at the same time, and erected imposing buildings, with a stronger leaning to the grotesque style, in the Palace of Prince Eugene and the Church of St. Carl Borromeo. These were followed by various important palaces in Prague.

The numerous extravagant German courts, especially those of the eighteenth century, imitated the passion for architecture prevalent in the court of France; and there was scarcely one which did not fancy that it must needs have a Versailles. All the residence-cities of that time, with their environs, swarm with splendid designs of the kind, prominent among which were the Fortress and the Japanese Palace in Dresden, uncommonly rich, and in some degree admirable of their kind; the Castles of Schleissheim and Nymphenburg near Munich; the great Palace at Würzburg; also the imposing Castles at Mannheim, Bruchsal, and Rastadt, Ludwigsburg, and Stuttgart.

Architecture assumed a severer style at Berlin and Potsdam under Frederic the Great, whose buildings (the Stadtschloss at Potsdam, and new Palace at Sans Souci), the greater part of which was put up by G. von Knobelsdorf, exhibit a more serious treatment and more imposing general design.

CHAPTER III.

PLASTIC ART IN ITALY IN THE FIFTEENTH CENTURY.

I. SCULPTURE.[1]

SCULPTURE having gained a freer footing in Italy during the Gothic period, means and opportunity for still more unrestrained development were now afforded it. It was chiefly devoted to the ornamentation of tomb-monuments and altars, which, with few exceptions, were built up against the wall in the shape of a triumphal arch, and required much plastic decoration in the way of reliefs and detached figures. Pulpits, fonts, holy-water basins, singing-galleries, and choir-screens were also adorned with rich carvings. This abundant supply of work necessarily called forth a corresponding amount of skill, and the nature of the subject helped the artistic and realistic taste of the time to express itself. There was a decided effort to attain a correct likeness in portrait-statues of the dead, and in the numerous reliefs there was a tendency to portray the varied scenes of life. If, on the whole, this very period of strong realism preserved Italian school from a petty, over-exact execution, and from erring on the side of unnecessary and labored detail, it was due not only to the study of the antique, but much more to the innate tendency of Italian art toward all that is essential and important, — a love aroused and fostered in earlier epochs.

A. TUSCAN SCHOOLS.

Tuscany, long the centre and head of Italian art, again leads

[1] Denkmäler der Kunst, plates 65, 66.

the van in our consideration of this subject. The first important master who represented the transition from the earlier style to the new form of art was Jacopo della Quercia, surnamed della Fonte, who lived from 1374 to 1438. His principal works are a tomb in the sacristy of the Cathedral at Lucca; an altar and two tombs in St. Frediano in the same town; also the sculptures on the main entrance to St. Petronio at Bologna (1430); and the much earlier sculpture of the fountain in the Piazza del Campo, Siena (1412–19), from the excellence of which he received his surname. In these various works we perceive the artist, with a fine feeling for lifelike action and sharp characterization, gradually working his way through mediæval tradition to a new and original style.

The great Florentine master Lorenzo Ghiberti (1381–1455) was more important and influential; being one of those pioneers in the history of art who really mark an epoch, and one of the greatest sculptors of any age. He, too, begins with the laws prescribed by the older school, but reveals a delicacy in the execution of form, especially of nude form, which belongs to a new habit of thought, in the very first of his works which is known to us, — a bronze relief of the Sacrifice of Isaac, made in his twentieth year (1401), and now in the Bargello at Florence: it was designed, in competition with other artists, for the bronze doors of the Baptistery. From 1403 to 1404, he completed the bronze door for the north entrance of the Florentine Baptistery, which has twenty representations in relief from the New Testament, with the figures of the four fathers of the church, and those of the evangelists. The arrangement is similar to that of Andrea Pisano on the south door, and is still chiefly architectural, the relief being simply treated, although the grouping is more elaborate than in the other; but the master has poured forth a wealth of pregnant life in a few touches, and, in some of the scenes, has produced incomparable masterpieces.[1] At the same period, Ghiberti executed three statues for the niches on

[1] Denkmäler der Kunst, plate 65, figs. 6–8.

the outside of Or San Micchele; the first (1414) being John the Baptist, which, in spite of its severity of form, reveals a considerable amount of characteristic expression. The next (1422) is the apostle Matthew; and the last, St. Stephen, — a youthful figure of harmonious sweetness. Two bronze reliefs on the font at San Giovanni in Siena — Christ's Baptism, and John before Herod — belong to a somewhat later period (1427); the latter being lifelike, expressive, and finely grouped.

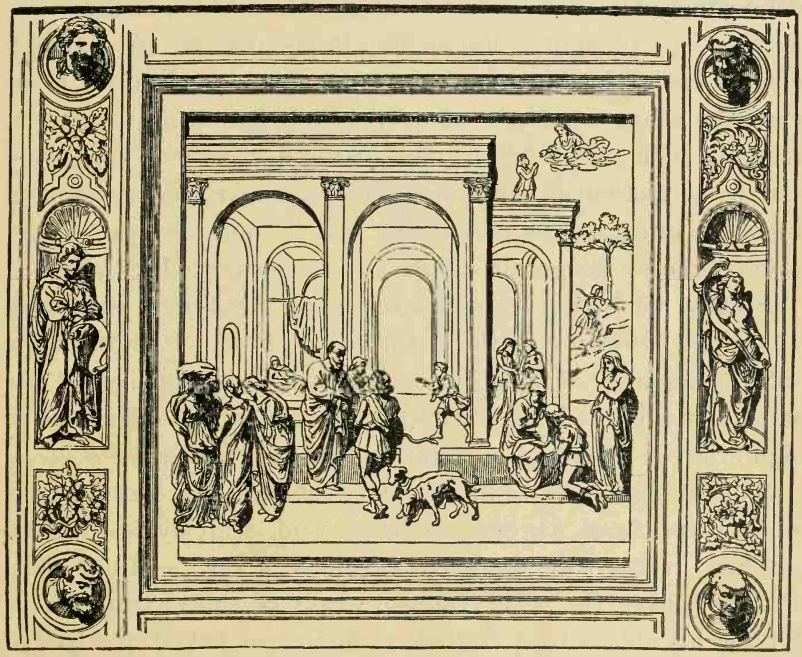

Fig. 368. From Ghiberti's Gate. The Baptistery. Florence.

Next follows his famous masterpiece (1424–47), the eastern doors of the Florentine Baptistery, which, it is well known, moved Michael Angelo to declare that they were worthy to be the gates of paradise.[1] The history of the Old Testament is represented in ten large panels. The first portrays the creation

[1] Denkmäler der Kunst, plate 65, figs. 1–5.

of the first man: we next see Adam and Eve driven out of Eden, and toiling at their bitter labor; then Noah's thank-offering after the deluge; Abraham's promise, and the sacrifice on Mount Moriah; Esau's renunciation of his birthright; Joseph and his brethren; Moses in the presence of the Lord on Sinai; the fall of the walls of Jericho; the battle with the Amorites; and the Queen of Sheba at Solomon's court. In the treatment of the relief, the master has here adopted a thoroughly picturesque method. The crowded composition, the detailed delineation of landscape and of architecture in the background, with groups of figures diminishing in perspective, are undoubtedly an error, since it oversteps the bounds of sculpture. However, the whole is so pervaded by a high and noble character, there is such an elevated grace in the figures, with such truly classic perfection of form, and such incomparable freedom and fresh life in expression and action, that it must always be considered one of the grandest works of modern art (Fig. 368).

Finally, Ghiberti executed after 1439 the bronze sarcophagus of St. Zenobius in the Cathedral of Florence, three of its sides being covered with scenes in relief from the lives of the saint. It is treated in the same picturesque style, and is rich in significant touches and in beautiful detached figures.

Side by side with Ghiberti, and doubtless influenced by his work, there arose a younger artist, who, scarcely less distinguished in his way, pursued a similar course, — Luca della Robbia (1400–81). The principal works of this charming master and his able school consist of figures of baked and glazed clay, mostly in white on a pale-blue ground, with slight additions of green, yellow, and violet. Various works in marble and bronze are attributed to his earlier years, and may be reckoned among the best of that age in purity and refinement. The earliest of them, finished in 1445, is the fine marble frieze in front of the organ in the cathedral, now set up in the Uffizi in ten parts. It represents boys and girls of different ages, dancing, singing, and playing on various musical instruments;

and is full of charming simplicity and childlike grace, rich and varied in action and in mirthful expression of pure and innocent enjoyment: some of the figures are almost wholly detached from the background, particularly in the representation of the dance. The bronze doors of the sacristy of the Cathedral of Florence come next in order (1446–64), and contain the sitting figures of the Madonna, John the Baptist, the evangelists, and the four fathers of the church, surrounded by angels, in ten compartments. Most of these figures are extremely beautiful, and of noble action; and the drapery is treated purely and well.

Fig. 369. Madonna of Luca della Robbia. Terra-cotta.

But the chief fame of this excellent artist rests on the numerous glazed terra-cottas made by himself and his assistants. They were made to order in great quantities, and form the most attractive ornament of almost every church, sacristy, and chapel in Florence and the region round about. We may ascribe to the simple subjects, and to the delicacy of the mas-

ter's feeling, the purity and moderation of the relief style in these works, which greatly differs from the too picturesque treatment customary at that time. The wise and temperate use of color is well adapted to promote the agreeable effect of these modest efforts, and to increase their value as architectural ornaments. The Madonna and Child are represented, times without number (Fig. 369), surrounded by angels and saints; but the master is inexhaustible — a Raphael in his way — in ever-new arrangements and modifications, which ring the changes on the same theme of sweet and blissful maternal love with never-failing grace. These works are abundant in Tuscan churches, and especially in those of Florence, sometimes appearing in the lunettes over doors, as we find the Annunciation over the door of the Church of the Innocenti, and as in the lunette of the sacristy-doors of the cathedral, which display the Ascension and Resurrection: these, however, are less successful examples. They also cover whole altars and tabernacles, as in the altar to the Trinity in the Cathedral of Arezzo, and the charming altar in the left nave of the Santi Apostoli at Florence, which is one of the loveliest, richest, and most agreeable specimens. Finally, the simple and exquisite medallions of infants in swaddling-clothes in the spandrels of the arcaded portico of the Ospedale degli Innocenti, and on the frieze of the Pistoja Hospital, — one of the later but still excellent works of this school, — belong to this period.

The tendency of the time was carried to a violent extreme by a third Florentine artist, who won a preponderating influence over his fellow-workers and successors by his strong naturalism. Donatello,[1] properly called Donato di Betto Bardi (1386–1468), clung more closely than any other artist of his day to a true representation of nature, in sharp contrast both to the traditions of the earlier period and to the nobility of form of the antique school. He did indeed study the antique, as his early works more especially testify; but all traces of this soon

[1] Compare H. Semper's Monograph on Donatello, 1875.

vanish, to give place to the most unbridled effort after sharp individualization. As compared with this, beauty was a matter of indifference to him; and it entered his works but rarely, and, as it were, by accident. He was greatly aided by his productiveness and his energetic industry; so that he produced a large number of works which are still extant. The marble reliefs which he made for the front of the organ in the Cathedral at Florence, and which are now in the Uffizi, are among the most important of his earlier efforts. Like those by Luca della Robbia, they depict a throng of dancing children, in which there is an evident freshness of conception, although they cannot rival the happy proportions and delicate grace of the former. His rugged, naturalistic style is most apparent in larger single figures, several of which are still extant in Florence. He succeeds best in manly, energetic, youthful figures. To be sure, the bronze David in the Uffizi is not free from exaggeration; the marble John the Baptist is repulsively like a skeleton; and the bronze one in the Cathedral of Siena, though rather better, is also very coarse. But, on the other hand, the bronze statues of St. Peter and St. Mark in the niches on the outside of Or San Micchele are treated in a dignified and able manner; and St. George, in another niche of the same church, is distinguished by its bold and youthfully elastic attitude. St. Mary Magdalen, in the Baptistery, is exceedingly awkward, and almost repulsive; and the bronze Judith, represented as victorious over Holofernes, in the Loggia de' Langi, is fairly grotesque.

Donatello's impulse to break new paths for his art, by main force if need be, is especially exemplified by the bronze equestrian statue of Francesco Gattamelata at Padua, the first equestrian statue of importance in modern art. It is characteristic to excess, but full of life and power.

In his relief compositions Donatello favored the crowded and picturesque arrangement customary on the antique sarcophagi, and according with the tendency of his age. The high altar of

San Antonio at Padua and the altar in the Chapel of the Holy Sacrament are adorned with singing angels of childish simplicity and agreeable expression,[1] and partly with stories of saintly miracles, which are treated in a picturesque but most expressive spirit (Fig. 370). One of his last works was to finish the bronze reliefs on the two pulpits in San Lorenzo at Florence, representing our Lord's Passion, conceived with rare life, and with an even, mild spirit. The delineation of the various emotions is always powerful and affecting, particularly in the left-hand pulpit, the execution of which was probably entirely his own. The bronzes with which he enriched the old sacristy of the same church at an earlier period are very fine, — works of a moderation and dignity rare with him, and in thorough harmony with Brunellesco's architecture. The sandstone relief of the Annunciation in Santa Croce, a creation full of fervor and grace, also belongs to the years of his earlier activity (Fig. 371).

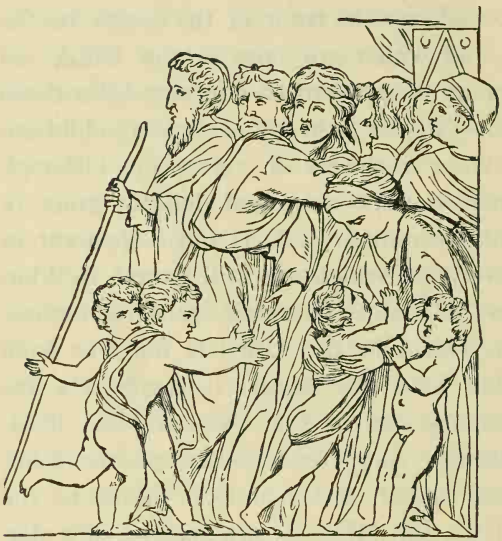

Fig. 370. Relief in San Antonio. Donatello. Padua.

Among the few older masters who counterbalanced Donatello's violent naturalism, Brunellesco himself deserves especial mention, as having taken part with Ghiberti in the competition for the bronze doors of the Baptistery, and made a design in relief for them, which is preserved in the Museum of the Bargello with that of Ghiberti. It displays an animated and dis-

[1] Denkmäler der Kunst, plate 65, figs. 9, 10.

tinct arrangement, and a thorough study of nature. He also made a large wooden crucifix of much dignity and nobility, which stands on the altar in a side-chapel of Santa Maria Novella.

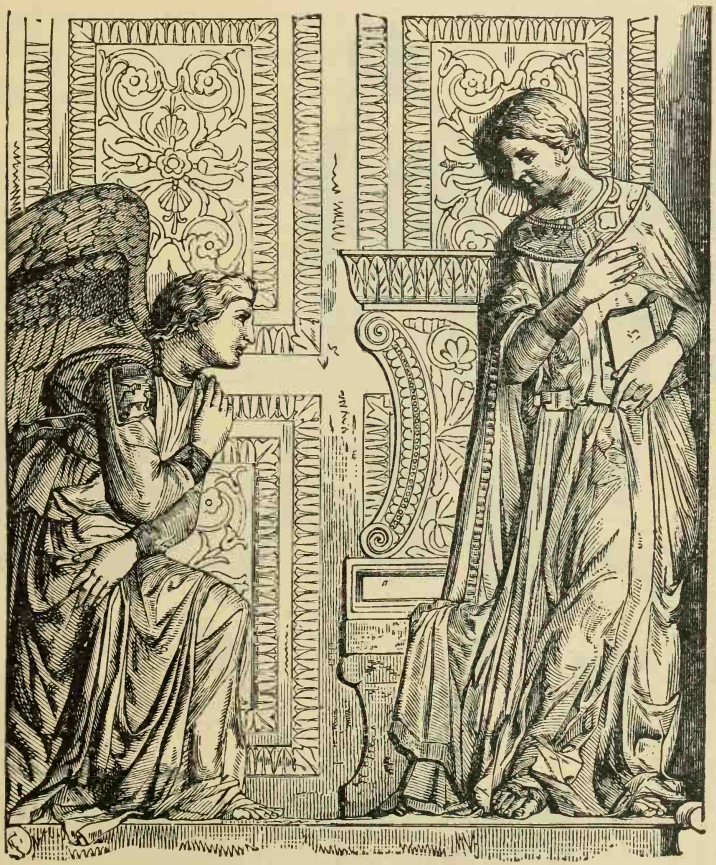

Fig. 371. Relief of the Annunciation. Donatello. Santa Croce.

Donatello's younger contemporaries, for the most part, followed in his footsteps. Among them we may reckon Antonio Pollaiuolo (1429–98), hard and clear-cut even to mannerism in his works, though skilful at bronze statues, as is shown in his tomb-monuments of Innocent VIII. and Sixtus IV. in St

Peter's at Rome; also Antonio Filarete who executed the not very important bronze doors of the main entrance to St. Peter's; and Antonio Rosellini, by whom there are admirable marble tombs in San Miniato, Florence, and in the Church of

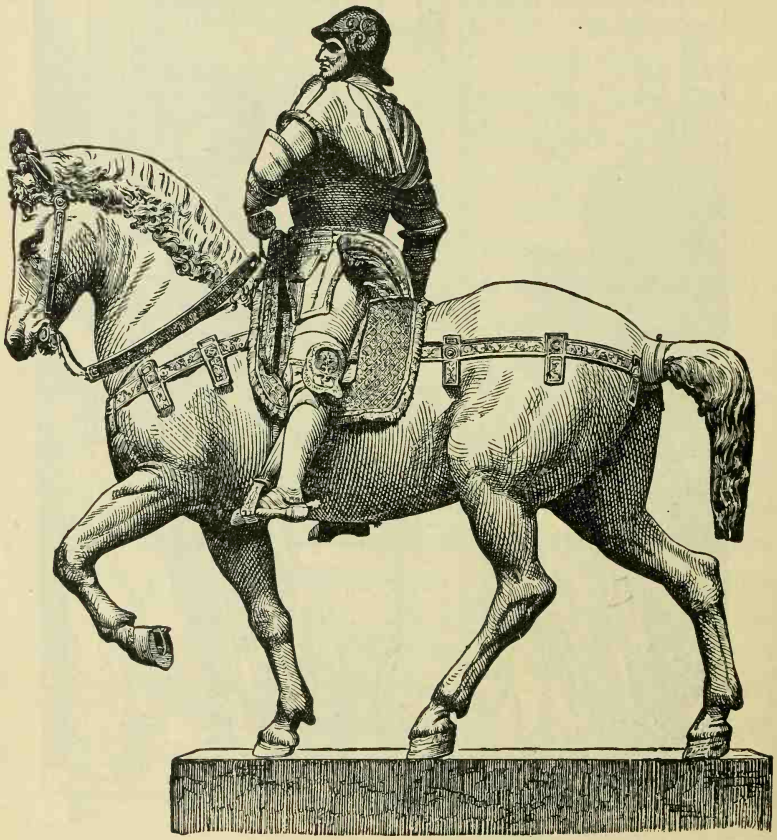

Fig. 372. Equestrian Statue of Gen. Bartolommeo Colleoni. Verocchio. Venice.

Monte Oliveto at Naples. More particularly, however, we must mention Andrea Verocchio (1435–88), who further perfected Donatello's style by a conscientious study of nature, and exercised a powerful influence upon the progress of Italian art

as the teacher of Leonardo da Vinci. An able and finely executed work by him is the bronze group, in a niche of Or San Micchele, of Christ showing his wounds to the incredulous Thomas. His equestrian statue of Gen. Bartolommeo Colleoni, before the Church of San Giovanni and San Paolo at Venice, is especially important, full of energetic character and bold life. It was completed, after the master's death, by Alessandro Leopardo, a Venetian (Fig. 372).

Fig. 373. Relief from the Marble Pulpit in Santa Croce. Benedetto da Majano. Florence.

One of the most important and also most pleasing artists of this time was Benedetto da Majano (1442–98). The beautiful

marble pulpit of Santa Croce at Florence was decorated by him with rich reliefs illustrating the life of St. Francis, which are among the freshest and most delightful works of the century (Fig. 373). The arrangement, general distribution, and ornament reveal a pure simplicity and rare wealth of fancy. The small allegorical female figures in graceful niches are full of grace and tenderness. Above, in the five compartments of the pulpit, are the cleverly-executed scenes in relief, distinctly designed, and finished with a free, noble fluency, without crowding, and yet picturesquely and *naïvely* grouped against backgrounds of landscape and architecture. The noble Monument to Filippo Strozzi in Santa Maria Novella, Florence, is another work by the same master. Matteo Civitali (1435–1501) is also a well-known master of this time, whose beautiful and finely-finished works are chiefly to be found in the cathedral of his native city, Lucca. His last work was to complete (1492) six marble statues of Old-Testament characters in the Chapel of St. John in the Genoese Cathedral.

This artistically active period has indeed an inexhaustible store of marble tombs, to be found not only in Tuscan churches, but also in other parts of Italy. Rome is peculiarly rich in works of this kind. Almost every church there has examples of the rich, delicate, and often artistically fine works of the Florentine school. Santa Maria del Popolo, especially, forms a positive museum of such productions. Mino da Fiesole, with his scholars and comrades, seems to have had a large share in the execution of these. They are generally mural monuments, arranged in finely-decorated, arched niches. The lifelike figure of the deceased rests as if in slumber on the bier, which represents a catafalque. Graceful angels weep and watch about him, while they hold back the marble curtains which apparently veil the niche. In the arch-panel above the deceased are the Madonna and Christ-child, sometimes surrounded by the patron saints of the dead person. The consecration of the noblest art here unites with the consolations of religion to give an expression of quiet, peaceful devotion.

B. THE SCHOOLS OF UPPER AND LOWER ITALY.

The Tuscan sculpture of this period was so rich in creative power and talent, and corresponded so perfectly to the taste of the time, that its artists were employed throughout Italy, and were intrusted with a great part of the monumental undertakings of the time. But we also find many native artists at work, especially in Upper Italy, who adopted the new style, partly owing to Florentine influence, but, in a great measure, from their own independent effort to follow the tendency of the period. The splendor-loving Venetian aristocracy gave numerous orders to sculptors, principally consisting of funeral monuments. The churches of Venice, especially S. Giovanni e Paolo and Santa Maria de' Frari, are almost overcrowded with these rich and noble works in marble ; and, as such works require very many and various powers for their execution, they can but seldom be referred entirely to one artist. But a long list of names has been handed down to us, by which whole families of sculptors were known, united through the traditions of a common studio no less than by the ties of blood.

Bartolommeo Buono heads the new movement. He gradually passes from the ideal style of the middle ages to the realistic school of the fifteenth century in his greatest and most important works. In the lunette above the door of the Abbazia Church there is a Madonna della Misericordia, adored by small figures of monks, in which the exquisite grace and fervor of an earlier age prevail. But, on the other hand, the lunette over the door of the Scuola di San Marco already betrays a change, which is completed in the sculptures of the Porta della Carta in the Doge's Palace (1443), which is full of life and beauty.

After 1450 the products of the above-named studios must be added ; and their extent and splendor prove the wealth of the creative gifts that were brought to the employment of the new style, which, with its tendency to realism, was adopted here. It is impossible even to attempt to enumerate the immense number

of these monuments ; and, indeed, very little can be determined with any certainty as to the work of any individual artist.[1] They possess in common the high charm of exquisite fervor and tender grace which often comes into this new epoch like an echo of expiring mediævalism. On the other hand, the execution of physical form is not equal to Florentine work in accuracy and thoroughness ; nor are such richness, and variety of action, to be discovered.

Antonio Rizzo or Bregno is among the first of those who carried still farther the work begun by Bartolommeo, as is proved by the monuments of the two doges in the choir of Santa Maria de' Frari. Lorenzo Bregno, the younger master, who worked early in the sixteenth century, and to whom many monuments may be ascribed, was even more influential. The artistic family of the Lombardi were prominent in Venice both as architects and sculptors. Pietro Lombardo, whom we have already noticed as an architect, stands at their head, with his sons Tullio and Antonio. A very large number of memorial works are attributed to these artists, who worked in common ; so that we cannot definitely fix the share of each. Their chief works are the tomb-monument of Doge Mocenigo in S. Giovanni e Paolo, numerous reliefs on the façade of the Scuola di S. Marco, and a great altar-piece by the more talented Tullio in San Giovanni Crisostomo, which represents the coronation of the Virgin in a most unusual arrangement. The Virgin kneels before Christ, who, surrounded by his apostles, places the crown on her head. The prevailing expression is one of grace and fervor ; the treatment decidedly antique in spirit, especially in the excellently-managed drapery ; while the heads and hair are stiff and hard in execution.

Among later works of the two sons, the date of which has been correctly ascertained, are the reliefs in the beautiful

[1] The History of Venetian Architecture and Sculpture, by O. Mothes (Leipsic, 1850), contains the results of careful and conscientious research, and is an indispensable assistant in the study of Venetian art.

Chapel of San Antonio, in the church of the same name at Padua, which really belong late in the next century, but are mentioned here for the sake of unity. The ninth in the series, where the saint forces a little child to speak by a miracle, that it may testify to its mother's innocence, is by Antonio, who shows himself in it to be the simplest and clearest follower of this school in both arrangement and treatment of the relief, and also proves himself the closest follower of antiquity. The sixth, where the saint opens the corpse of a miser, and finds

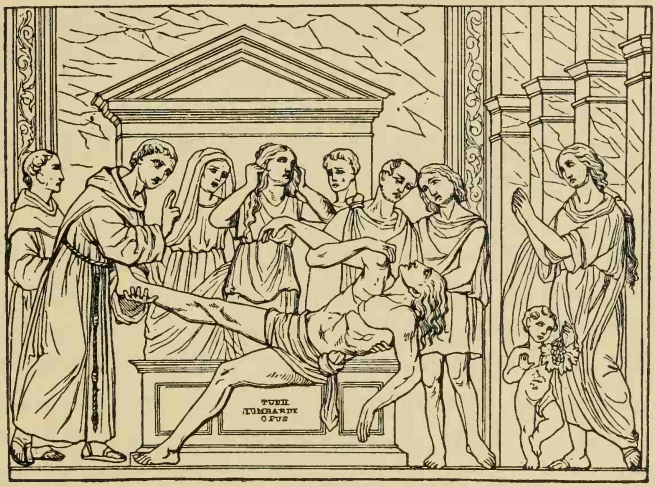

Fig. 374. Relief by Tullio Lombardi.

a stone in place of a heart, is signed with Tullio's name, and the date 1525. To the same master belongs the seventh, in which the saint cures a young man's broken leg (Fig. 374). Both works display a certain rude, sharp, angular mannerism, particularly the former; but yet they are natural, and clear in design.

This Venetian style was developed into pure and noble grace by Alessandro Leopardo, who, also at the head of a great workshop, produced many important works. The most

beautiful of Venetian monuments — that to the Doge Andrea Vendramin (1479), in the choir of S. Giovanni e Paolo — is ascribed to him. It is composed in a most imposing style, and with an eye to general effect, and adorned with numerous figures in a simple antique style; but the too regular folds of the draperies show the frigidity peculiar to the Venetians, which is, however, counterbalanced by the innocent grace of many of the heads. Leopardo also worked with the Lombardi on the superb decoration of the Chapel of Cardinal Zeno in San Marco, the noble Madonna della Scarpa in which church is especially attributed to him. Finally, he designed the three bronze standard-bearers in the Piazza of San Marco, which give evidence of the same fine plastic taste, deriving its inspiration from the antique.

In Lombardy[1] the façade of the Certosa in Pavia, which is fairly loaded with sculptures, was the scene of action for a throng of artists who worked late into the sixteenth century. It is even harder to distinguish individual artists here; but there is a general expression of mellowness, grace, and amiability, side by side with which we easily recognize a different conception, often falling into one-sided naturalism, and reminding us of the Paduan school of painting by its austere expression, sharply-broken folds of drapery, and a mannerism which often becomes repulsive. Among the best masters of the close of the fifteenth century was Antonio Amadeo, the artist of the beautiful marble portal leading from the Church of the Certosa to the convent. The influence of Leonardo and his school became apparent early in the sixteenth century: the lovely expression of the heads here, especially that of the Madonna, is strongly stamped with his style. The splendid monument to Gian Galeazzo Visconti, erected in the transept by the monks to the founder of this church, was also begun by Amadeo, aided by Giovanni Giacomo della Porta. Cristoforo Solari, called Il

[1] Consult my Essay on Lombard Sculpture in the Zeitschrift für Bildende Kunst, sixth year.

Gobbo, executed the fine Statues of Lodovico il Moro, and his wife Beatrice d' Este, in the north transept. The antependium of the high altar, with a fine relief medallion of a Pietà upborne by angels, is attributed to the same artist.[1] The main entrance to the church, unspeakably rich in reliefs, as delicately wrought as miniatures on pillars and architrave, is supposed to be the work of the talented Agostino Busti, called Bambaja, one of the greatest masters of the early part of the sixteenth century. His chief work was the Monument to Gaston de Foix, who died in the bloom of youth: remnants of it may now be found in the Brera Archæological Museum at Milan, the Chapel on Isola Bella, and in the Civic Museum at Turin. The statue of the deceased lies smiling, as in triumph; and its touching, youthful beauty forms one of the most affecting creations of sculpture. There is also another smaller monument by the same artist in the Brera collection. His, too, are the noble sculpture of the Virgin on the altar in the south transept of the cathedral, and the superb Monument to Cardinal Caracciolo in the choir; and there are many among the marble statues on the exterior of the cathedral choir which testify to his skilful hand.

We recognize the severe realism of Upper Italy in the numerous works with which Tommaso Rodari and his brother (1490 and thereabouts) adorned the beautiful Cathedral at Como. Although there is no very lifelike feeling in the separate figures, yet the general highly decorative effect of this work is attractive. Of similar style are the southern portal, the even finer north entrance, also the very original Monuments to the older and younger Pliny on the façade, which are valuable as proofs of enthusiastic devotion to the antique; and, finally, the first altar of the right nave in the interior. The splendid carved altar to St. Abbondio betrays another and yet an original hand, being one of the few examples of woodcarving of this kind in Italy.

[1 For a woodcut of this subject, see Lübke's History of Sculpture, English edition, p. 209.]

Lastly, we may also esteem the splendid Monument to Gen. Colleoni in the Chapel at Bergamo as one of the best works of Antonio Amadeo. Richly adorned with statues and reliefs, it has upon the sarcophagus an equestrian figure of the deceased, carved in wood, and gilded. Of varying merit in its details, as a whole it forms one of the most important examples of the Lombard school. The small memorial of Colleoni's daughter Medea, in the same place, is another charming production of the same master.

With these works, all which have a direct connection with architecture, or else require an architectural setting, another school arose, introduced and developed by Guido Mazzoni of Modena, — a school which completely freed sculpture from these relations, and aimed to produce a decided dramatic effect in detached groups of figures of painted clay. Gifted with undeniable talent, this artist goes to such an extreme of passionate pathos and unreserved naturalism, that his works become absurd and repulsive, despite all their affecting qualities. His principal work is the Madonna, with the body of Christ lamented by his disciples, in the Church of St. Giovanni Decollato at Modena. He also treated the same subject in the Mortuary Chapel at Monte Oliveto at Naples; and there is a group of a similar nature, from the same master's hand, in the Church of Madonna della Rosa at Ferrara. We recognize kindred spirits in painters such as Crivelli, Montagna, and even Mantegna.

Finally, we must refer to the interest which Lower Italy, especially Naples, took in the new movement. Although here, as in Rome, the artists who made the Renaissance supreme in sculpture were chiefly Florentine, there was not an entire lack of home talent. Among the native artists, Andrea Ciccione, early in the fifteenth century, attractively represents the transition from the old style to the new. The Monument to King Ladislaus, behind the high altar in San Giovanni a Carbonara at Naples, is his work. The style of composition is Gothic; and,

as a whole, it is extremely effective, and finely done; but the figures show the early dawn of the realistic style. The statues of the Virtues are beautifully draped, and agreeable in expression; the seated figures of the royal family, and the equestrian statue of the deceased which crowns the monument, are dignified and strong, although the attempt to preserve a likeness gives them a somewhat vacant look. The sculptures which adorn the richly-finished crypt of the cathedral, signed by Tommaso Malvito of Como, 1504, a Lombard artist, naturally belong to the close of the fifteenth century. They represent the Madonna, saints, and angels, in a rather hard, unpleasant, realistic style, and are arranged in a peculiar manner in medallions on the ceiling. The contemporaneous marble statue of Cardinal Olivier Caraffa kneeling at his prie-dieu is a wonderful work, clever and lifelike, though dryly realistic.

2. PAINTING.

We have already seen how strongly the taste of the new epoch inclined toward the picturesque, from the predominance of this element in sculpture. It was even more marked in painting, — an art which was incomparably better fitted to satisfy the effort to represent the truth and variety of life in its inward as well as its external emotions. But that which proved of very decided benefit to Italian painting, especially at this period, was the constant demand for large frescos, permitting a bold, largely-conceived style to find a vigorous development, and, by this composition on a large scale, guarding painters from the stumbling-block of Northern art at this time, — losing themselves in mere details, non-essentials, and trifles. What also won painting the advantage of a far freer position was the fact that it was less disturbed than sculpture by the imitation of antique art, and that its goal was the fresh, direct conception of reality, which it was possible for every artist to reach in one way or another, according to his special gift. These causes explain the versatility of the painting of this period, which far exceeds that of sculpture.

A. THE TUSCAN SCHOOL.[1]

As in the former epoch, so in this, the Tuscan school ranks first in the wealth and enduring vigor of its artistic creative power. As Giotto and Orcagna, although with the more significant symbolic medium of their time, based the tendency of Florentine art on the delineation of natural action, so, too, the masters of this era accepted that task in the spirit of their age. But, if they tell a sacred story, the incident is no longer the chief thing with them: it simply serves them as a pretext for the lifelike conception, and portrayal of reality. Therefore they set the saintly figures in rich surroundings of landscape, delight in beautifully-adorned architectural backgrounds, and make their own contemporaries, in the costume of the day, interested witnesses of the sacred incidents. While there is thus a decided falling-off of the purely religious import of their pictures, real life for the first time becomes the serious subject of art, and is so glorified and heightened by the great taste native to the Florentine school as to give lasting value in the realm of the beautiful to these figures, in spite of their temporal and limited nature.

A number of artists now appear, who take an intermediate place, as marking a transition from the principles of mediæval portrayal to the attempt to lend a greater force of reality, a more strongly natural feeling, to their subjects. To these belong Paolo Doni, called Uccello (1396 till after 1469), whose frescos from the Old Testament in the court of the Convent of Santa Maria Novella at Florence, painted in *terra verde*, and representing the Deluge and Noah's Sacrifice, are remarkable for their perspective foreshortening. A bold battle-scene in the National Gallery at London, another in the Uffizi at Florence, and the equestrian picture of Gen. Hawkwood, painted in *grisaille*, in the cathedral of the same city, prove him to have been at home in the field of secular art. Next comes Andrea del Cas-

[1] Denkmäler der Kunst, plates 67, 67 A, 68.

tagno (1390–1457), a strong realist, who was one of the earliest and most decided in the introduction of every-day life in painting, as is testified by his historical figures now in the Bargello. The equestrian picture of Niccolo da Tolentino, painted in *grisaille*, in the cathedral, is full of life; and the recently discovered Last Supper, in the refectory of the secularized Convent of Santa Apollonia, is deep and powerful in its painting and modelling. If the realistic tendency of the new epoch here breaks forth with needless violence, we again recognize the transition from the mediæval conception to the new tendency in Masolino (Tommaso di Cristoforo Fini), concerning whom only recent investigations have given us any clear information. Born at Panicale, in the valley of the Upper Arno, in 1384, he painted, in or about 1428, scenes from the life of the Virgin, on the dome of the choir of the Collegiate Church at Castiglione di Olona near Varese, — works in which the Gothic style still prevails, although a freer and more natural feeling begins to show itself in them. The mural paintings from the history of John the Baptist, in the Baptistery of the same place, are dated 1435, and reveal the same hand, though a marked advance in style is evident, together with greater fulness of life and a freer feeling for grace. The mural paintings in the choir of the Collegiate Church, scenes from the life of St. Laurence and St. Stephen, from their greater breadth and boldness, also seem to indicate the artist's later years. From these evidences we may declare Masolino to be the author also of the frescos from the legends of St. Catharine, completed in 1420, and to be seen in the chapel of this saint in San Clemente at Rome. They show the same transitional style, though in a lower stage of development; and may have been partially executed by Masaccio, who was then very young. The great Masaccio (Tommaso di Ser Giovanni), the younger contemporary, countryman, and pupil of Masolino, now appears as a real pioneer. In his exceedingly short life (1401–28) he rapidly traversed the various stages of development of earlier art, and pressed on with a bold confi-

dence to a greatness and power of vision which have rendered his works the characteristic ones of an epoch, and his example the decisive influence in all the art of the fifteenth century, down to Leonardo, Michel Angelo, and Raphael. His chief

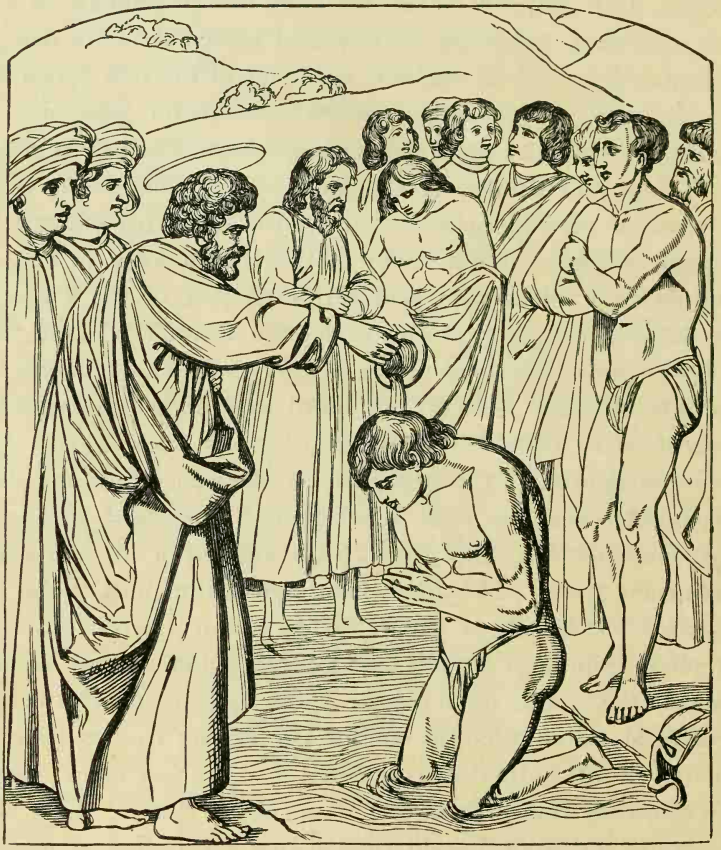

Fig. 375. Peter baptizing. From the Fresco by Masaccio in S. Maria del Carmine, Florence.

work was the frescos which he painted in the Brancacci Chapel in Santa Maria del Carmine at Florence. Until recently, the beginning of these works was ascribed to Masolino; and he was supposed to have painted the Preaching of Peter, and, on

the right-hand side, the Cure of the Cripple, and the Healing of Petronilla. These pictures do not, indeed, reveal the full power of characterization, or the high dramatic force of riper works; but this is easily explained if we suppose that the master began with these portions of the work, and only attained the

Fig. 376. The Miracle of the Piece of Money in the Fish's Mouth. Fresco of Masaccio in S. Maria del Carmine, Florence.

height of his style with further progress. The somewhat conscious picture of the Temptation may also be classed among his earlier works. Recent investigations have proved[1] that Masaccio began the series, and, save for some few scenes which were finished later by Filippino Lippi, completed the work himself. On the left pilaster, at the entrance to the chapel, he painted the Expulsion from Paradise, — not only the earliest

[1] Compare the clear statement in Crowe and Cavalcaselle; and also the essays by A. von Zahn and W. Lübke in the Jahrbücher für Kunstwissenschaft, parts ii., iii.

entirely nude figures in Italian art, but also a composition of such beauty, that Raphael adopted it in his series of Bible pictures. He also painted Peter baptizing and in prison, — scenes full of life and significance, — the former (Fig. 375) again introducing excellent nude figures, among which that of the shivering youth has always been especially admired; and, further, Peter and John healing cripples, and bestowing alms. His two principal large paintings are on the left wall, — Christ above, commanding Peter to take the piece of money from the fish's mouth (Fig. 376), a picture of commanding grandeur and power; the apostles particularly being draped figures of a force and quality never excelled by later artists, even Raphael and Michel Angelo. Below, we see Peter in the pulpit, and the raising of the king's son from the dead, — the latter finished in part by Filippino Lippi. The figures throughout are most natural, clearly modelled, and grandly handled, the colors grave and powerful, the drapery bold and masterly in its treatment; and the whole spirit of the work is pervaded with strong historic interest. The remaining pictures are by Filippino Lippi.

The example of this powerful master excited his contemporaries to admiration and emulation. Almost every master of the fifteenth century, down to Leonardo, Michel Angelo, and Raphael, studied these great works, and learned from them. One of the first among these masters was Fra Filippo Lippi (about 1412 to 1469). Like the personal experiences of this impassioned artist, who, carried away by unbridled impulse, burst the bonds of monastic discipline, his artistic works show a kindred daring in their closely natural conception of life. He places sacred images and events on the footing of everyday life, but often penetrates so deeply into purely human emotions, that touches of tenderest fervor stand side by side with humanly fresh and boldly *naïve* reality in these works. The most important among his large works are the mural paintings in the choir of the Cathedral of Prato (Fig. 377). On the right wall are scenes from the life of John the Baptist;

and on the left from the story of St. Stephen, full of life and expression. The banquet with Herodias dancing is wonderfully beautiful; the heads are fine, and somewhat melancholy; the male figures are admirably drawn and draped; and the coloring throughout is pure and mellow. So too, on the other wall,

Fig. 377. St. John taking Leave of his Parents. From the Fresco by Fra Filippo Lippi. Cathedral of Prato.

the stoning of St. Stephen is strikingly true to life: sorrow finds a noble expression in the dignified personages grouped about the dead saint; and there are fine portrait-figures full of dignity and simple severity. The frescos in the apse of the choir of the Cathedral of Spoleto, depicting the Coronation of

the Virgin, — a lifelike and attractive composition, — and three other scenes from her life, belong to a much later period; in fact, to the very close of his life and work. His panel-pictures are often enchantingly beautiful and tender, his Madonnas showing the anxious care of motherhood; and the Christ-child, for the first time, is represented as a most gracious and lovable and yet thoroughly real child. The galleries of Florence, more particularly that of the Academy, contain numerous works of this character; the Berlin Museum also owns several charming tablets: but two pictures in the London National Gallery, originally painted for Cosmo de' Medici, excel them all in grace. One portrays John the Baptist, with six other saints: the other is an Annunciation, of tender sweetness.

The most distinguished of Fra Filippo's pupils is Sandro Botticelli (Alessandro Filipepi, 1449–1510). He enlarged the field of art by introducing ancient myths and allegories into his pictures. See, for example, a pleasingly *naïve* painting of Venus floating upon the sea in a shell, which is in the Uffizi Gallery at Florence.[1] The allegorical picture of Calumny,[2] in the same collection, is even more remarkable, displaying Sandro's partiality for rapid action and fluttering garments. In his religious panel-paintings, to be found there and in other galleries, a kindly and tender sentiment prevails, which becomes, however, somewhat monotonous by dint of constant repetition of one type of face. Finally, Sandro worked on the frescos with which Sixtus IV. adorned the chapel named for him in the Vatican, — Capella Sixtina (the Sistine Chapel). He painted three large pictures, of which the Destruction of the Followers of Korah especially is a composition full of dramatic life. The second picture gives various scenes from the life of Moses, from which we select that of Jethro's Daughters at the Well as an example of the attractive freshness of his style (Fig. 378). As was the frequent custom of that age, a number

[1] Denkmäler der Kunst, plate 67 A, fig. 5.

[2] After Lucan's description of a picture by Apelles.

of secular and local events are closely intermingled in these pictures with the real subjects. The third picture portrays the temptation of Christ with the same careful detail. These compositions are marked by beautiful landscape backgrounds, expressive figures, and a great variety of action

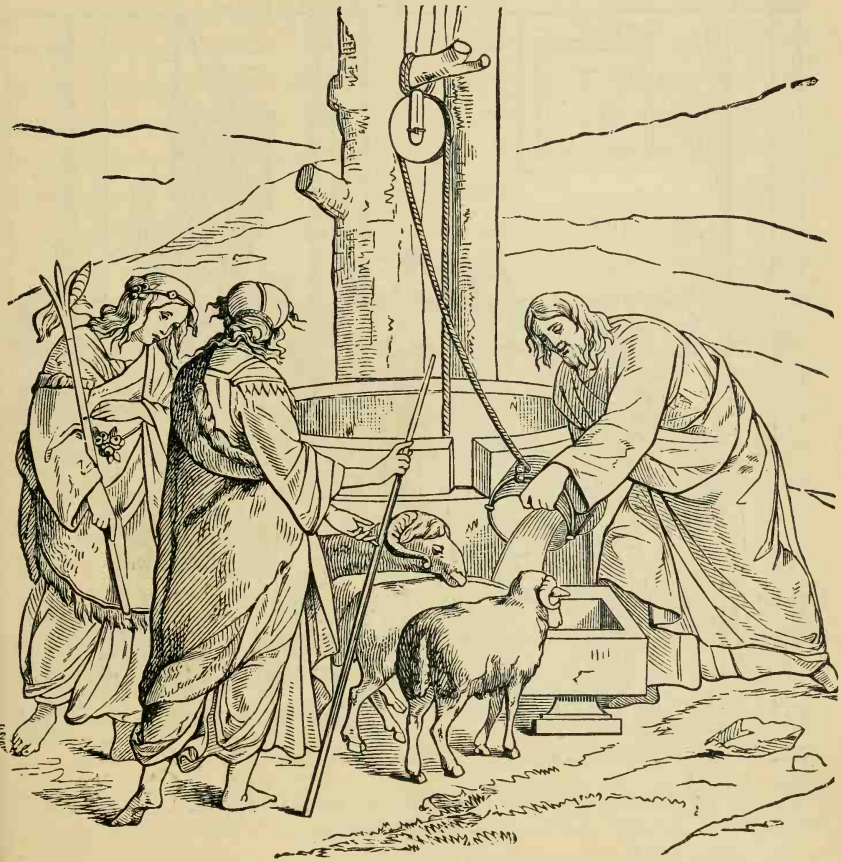

Fig. 378. Jethro's Daughters at the Well. From the Fresco by Botticelli. Sistine Chapel.

The son of Fra Filippo, and pupil of Sandro, Filippino Lippi (about 1459–1504), was also an artist of much importance. One of his earlier works was the completion of the frescos in the Brancacci Chapel of Santa Maria del Carmine, Florence,

in which he painted the Restoration to Life of the King's Son, Peter and Paul before the Judge[1] (Fig. 379), and the Martyrdom and Deliverance of St. Peter, — works of dignity and power, full of dramatic life.[2] The frescos in the Strozzi Chapel in Santa Maria Novella, painted in 1486, with scenes from the

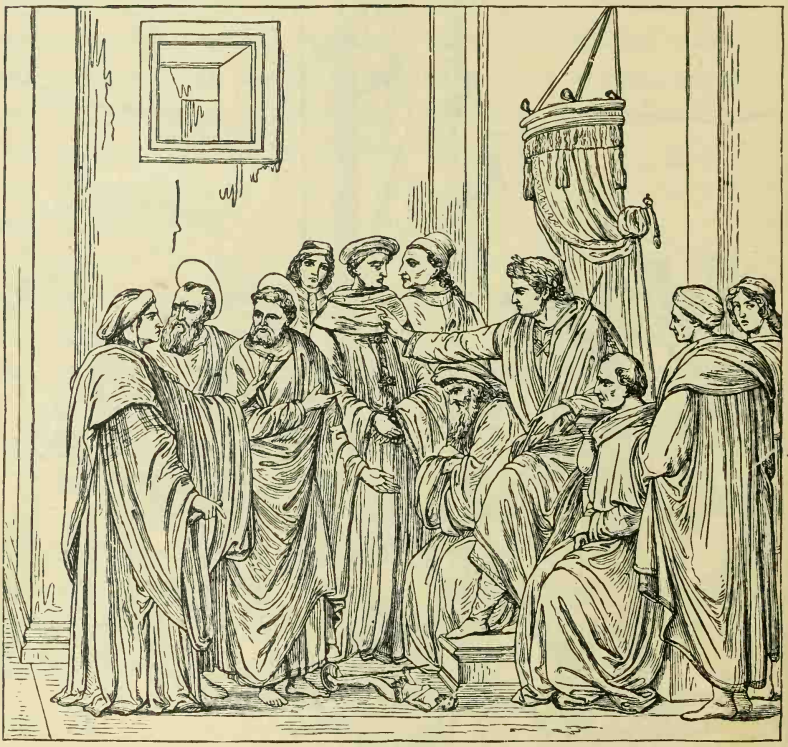

Fig. 379. SS. Peter and Paul before Nero. From the Fresco by Filippino Lippi. Santa Maria del Carmine, Florence.

[1 See, in Sir Charles Eastlake's edition of Kugler's Hand-Book of Italian Painting, vol. i. pp. 21, 22, an account of the frescos in the Carmine (Brancacci Chapel), with the results of the latest investigations as to their several attributions, a plan of the chapel, and cuts of several of the subjects. The fresco, of which Lübke gives a cut above, Fig. 379, is called by Kugler SS. Peter and Paul accused before Nero of despising the Idols; sometimes, he says, improperly called Paul before Felix.]

2 Denkmäler der Kunst, plate 67, fig. 4.

lives of the apostles, belong to a later period of his life. To the left is the Resuscitation of St. Drusiana by John the Evangelist; to the right, the Expulsion of the Dragon from the Temple of Mars by St. Philip. These pictures are very natural and expressive; but the drapery and action are somewhat confused, showing a certain leaning to the fantastic. As a whole, however, they are singularly full of meaning, and true, almost surprisingly so, in fact. Note the surprise in the faces of the women and children who witness Drusiana's revival, and the expression of horror, fear, and disgust in the Expulsion of the Dragon, in which subject the architecture seems almost too lavish in its richness. On the vaulting appear the sublime figures of Christ, the four Evangelists, and St. Anthony.

To a still later period belong the pictures in Santa Maria sopra Minerva, at Rome, where Filippino executed the frescos in the Chapel of St. Thomas. The Triumph of St. Thomas over Averroes, i.e. of faith over heresy, is only interesting for the beautiful and characteristically Florentine vivacity of the groups of spectators, who are expressing sympathy. In the Ascension of the Virgin, the exaggerated vivacity of the angels, and the affected movements of the Madonna, and of the apostles who surround the empty coffin in amazement, are altogether too studied; but the beautiful warm coloring and the charming heads atone for much that is faulty. Among his panel-paintings, which are frequently to be found, one of the best and most attractive works of his earlier years is a large altar-piece in the Church of the Badia at Florence. The Madonna, accompanied by angels, approaches St. Bernard, who seems lost in pious meditation amid a rich rocky landscape. Mary, who, like the angels, recalls the manner of Sandro, has a matronly, and even a sad, expression: the angels wear a look of deep devotion, and have lovely, boyish faces.[1] The tone of the whole is warm, mild, and clear; but the robes of the angels have

[1 This picture has been chromo-lithographed by Kellerhoven in a manner unusually satisfactory for this process.]

the gaudy colors and elaborate folds so often noticed in Florentine pictures of the period. This fine picture is closely approached by another altar-piece, originally painted for a chapel belonging to the Rucellai family, and now in the National Gallery at London. Executed in deep and beautiful tints, it represents the Madonna worshipped by St. Jerome and St. Dominic, and is one of the master's greatest works.

Other painters of this date passed from the school of Fiesole, carried away by the overwhelming current of the time to the style of Masaccio, although they still retained traces of the sweet benignity and fervor of their first master. Among them is Cosimo Rosselli, an early fresco-picture by whom in San Ambrogio at Florence, painted in 1456, attracts rather by its pleasing details, and especially by its great number of fine heads, than by any thing noteworthy in its design. In later life he painted several pictures in the Sistine Chapel at Rome, among which the Sermon on the Mount and the Healing of the Lepers are pre-eminent for their graceful and dignified draped figures, set in extremely rich and lovely landscape. Panel-paintings by him are also to be met with.

Benozzo Gozzoli (1424 to about 1496) followed a similar course of development, and reveals an inexhaustible fund of fresh, original, and profound conceptions, and a most agreeable grace in the portrayal of real life, in his principal work, — the twenty-two large frescos in the Campo Santo at Pisa (1469–81). They are scenes from the Old Testament, beginning with Noah, and ending with Joseph, whose patriarchal simplicity and idyllic grace he portrays with incomparable realism (Fig. 380). A throng of lifelike figures move against a background, which, in point of landscape and architectural richness, is unrivalled even at this abundantly creative period, and which excels all contemporaneous work in spirited vivacity. The real meaning, the biblical incident, is thrown into the background by the countless throng of young, graceful, dignified, and manly figures, in the rich dress of the day, that crowd his pictures, revealing

their strong love of life in every conceivable form of action; and the story of the patriarch Noah, his cultivation of the vine, and his drunkenness, only afford this cheery artist opportunity to portray the merry life of the vintagers. The paintings in

Fig. 380. Subject from the History of Noah. Fresco by Benozzo Gozzoli. Campo Santo, Pisa.

the Chapel of the Riccardi Palace at Florence, representing the Journey of the Magi (in search of the King of the Jews), also possess a great charm. Nothing more attractive can be found than these groups of people, full of gay, worldly pleasure, and varied in action, among whom are introduced the portraits of important men of the day, and who are accompanied by rejoicing angel-choirs of enchanting beauty.[1] The clear golden

[1 This, as to the angels, is not exactly correct. The chapel in the Riccardi Palace in which Benozzo has painted these frescos is a small room, the former house-chapel of the Medici family. It has a door at one end; and the little apse opposite has a window high up,

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tints harmonize well with this general festive spirit. Other frescos by him — in the Church of Monte Falco at Foligno (about 1450) and in St. Agostino at San Gimiguano (1465) — prove the artist's gradual growth. One of the most charming of his panel-pictures, a Madonna and Child seated on a Throne,

over where once stood the altar, and which gives all the light that comes into the apartment. Originally there was no window; but the chapel was lighted by the candles on the altar and by silver lamps. Some years ago, light being wanted for a passage out of which the chapel opens, a hole was knocked (Italian fashion) in the wall near the door, taking away, indeed, a piece of Benozzo's fresco, but securing for the passage a little borrowed light from the window over the altar. At another time, there being a supposed need for a stairs, a whole corner of the chapel was cut away, and room was made for the stairs by building it in the angle. The symmetry of the room is thus destroyed by the intrusion of an unhandsome jog. So much for the reverence of the Italians for their works of art. But, when this chapel stood in its integrity, it was one of the few examples of a decoration that takes into account from the start the purpose of the place for which it is designed, and, keeping this purpose always in view, secures as a result a perfect and entire harmony. On the altar once stood for an altar-piece the picture of Filippino Lippi, as is supposed, now in the Room of the Old Masters in the Uffizi, representing angels, who bring the infant Christ to the Madonna. On the walls of the niche (for it is hardly more) in which the altar stood, were painted, on either hand (*d*, *d*), a company of angels, — some kneeling with clasped hands, some standing, all singing the Gloria in Excelsis, their halos inscribed with the opening words of the hymn. Other angels descend from heaven, or light in the branches of the trees, or stoop to pick the flowers with which the sward is thick. On the narrow walls at the sides of the apse (*e*, *e*) is painted the Annunciation to the Shepherds. The rest of the wall-space in the chapel-room is filled with the procession, — the suite and followers of the three kings who are in search of Him who is called King of the Jews; for they have seen his star in the east, and are come to worship him. This is a purely earthly company, in which no angels are to be found. It might easily be thought an illustration, and a most delightful one, to Chaucer's Knight's Tale, showing the kings on their way to the tournament to fight for Palamon and for Arcite. This gay procession begins on the right-hand wall (as we face the altar), at the end nearest the apse; and ends at the opposite point, on the wall at the left. Apart from its beauty as a work of art, it is one of the most interesting works in Florence, as a record of the time in which it was painted. It contains portraits of Gozzoli himself, who bears his name on his cap, — "Opus Benotii," — of Cosimo Vecchio and his brother Lorenzo, the ancestors of the two branches of the house of Medici

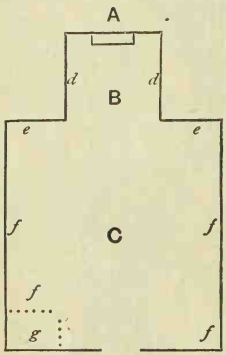


Fig. 381. Plan (to no scale, and from memory) of the Chapel in the Riccardi Palace, painted by Benozzo Gozzoli. A, altar; B, apse; C, nave; *f*, *f*, *f*, *f*, wall on which the procession is painted; *g*, jog in wall to accommodate stairs; *e*, *e*, spaces on which the Annunciation to the Shepherds is painted; *d*, *d*, side-walls of apse on which the angels are painted.

painted in 1461, and recalling Fiesole (although the figures in Gozzoli's pictures are far more developed than Fiesole's), may be seen in the National Gallery at London. The Louvre collection contains his apotheosis of St. Thomas Aquinas.

Fig. 382. The Calling of Peter and Andrew. From the Fresco in the Sistine Chapel. By Domenico Ghirlandajo.

One of the greatest masters of this era was Domenico Ghirlandajo (1449–94), who surpassed most of the others in greatness of conception and power of execution, and may be considered as Masaccio's intellectual heir. He, more than any other, gave

A youth on horseback in front was probably intended for Lorenzo the Magnificent; the Emperor of the East is on the side facing the window; and in the corner, on the wall to the left, is seen the gray-bearded head of the Patriarch of the Greek Church. Another youth, on horseback, is conjectured to be a portrait of Giuliano, Lorenzo's brother: he has a hunting-leopard seated behind him, and another held in leash on the ground. In the background are groups of people everywhere, and in the foreground hawks, monkeys, hunting-dogs, and all the motley accompaniments of a royal progress in mediæval times. In 1439 the Greek emperor came to the council at Florence which sought to unite the Greek and Roman communions; and it is thought by some that Benozzo wished to unite with his proper subject a commemoration of this important event.]

not merely to the ideal figures of his saints, but to the countless band of contemporaries who accompany them as companions and spectators, a real historic dignity, an impressive aspect, and an air of force and vigor, which were aided by his skilful execution and powerful effects of color. To his earlier years belongs the fresco in the Sistine Chapel at Rome representing Peter and Andrew called to the Apostolic Office by our Lord, — a picture of great merit and fresh life, of which we give a fragment in Fig. 382. Two series of fresco-paintings, with which he decorated the Sassetti Chapel in Santa Trinità, Florence, in 1485, and the Choir of Santa Maria Novella in 1490, are more extensive and more important. The latter especially, giving scenes from the life of the Virgin and of John the Baptist, display the master's ripe and perfect art.[1] The events themselves are described with few figures, and simply and largely treated ; but the painter's noble contemporaries everywhere appear as spectators, — the young girls graceful and refined, the matrons with a well-to-do burgher-air,[2] and the men full of force and character, — fine figures of free and natural dignity (Fig. 383). The Florentine life of that day is clearly and brightly mirrored in these agreeable pictures. The events at the birth of Jesus and John, and the meeting of Mary and Elizabeth, in particular, are freshly and simply drawn from the actual life of the time. As a general thing, all these scenes have architectural or cheerful landscape backgrounds. In his panel-paintings Ghirlandajo did not display equal freedom, although there are works of great merit among them: for instance, an Adoration of the Shepherds, dated 1485, in the Florentine Academy, the Madonna being maidenly, pure, and charming in her thoughtful aspect; and the Child one of the most charming to be found in

[1] Denkmäler der Kunst, plate 67, figs. 5, 6.

[2] Lübke's characterization of Ghirlandajo's matrons is hardly marked by his usual acuteness. One of these burgher ladies is Ginevra de' Benci, a famous beauty of her time. She is introduced as the principal personage in two of the subjects; but Ghirlandajo has made her only one of a gracious company, in whose lovely looks and dignified sweetness the manners of the highest Florentine life of his time are reflected.]

any picture of this time. The composition and execution are skilful; the coloring strong, and steeped in a tint of golden brown.

The active influence of sculpture upon painting is shown by the fact that both arts were sometimes united in one man; as in Andrea Verocchio, and similarly in Antonio Pollajuolo, whose panel-paintings recall this union of gifts by their uncommonly energetic modelling. The Florentine Academy pos-

Fig. 383. Zacharias naming John. From the Fresco, by Domenico Ghirlandajo, in the Choir of Santa Maria Novella.

sesses a picture of the Baptism of Christ by the former, which is remarkable for the vigorous strength of its characterization, and even more for the fact that Verocchio's pupil, the youthful Leonardo da Vinci, painted the beautiful young angel, whose loveliness contrasts strongly with the austerity of the other heads. An admirable picture of the Martyrdom of St. Stephen, by Pollajuolo, perhaps his greatest work, may be seen in the National Gallery at London. And if a merely formal treatment is the most prominent feature in both these masters, to which

the spiritual meaning is only subordinate, yet Verocchio's pupil, Lorenzo di Credi (1459–1537), in his many and widely-scattered panel-pictures, attains a fervor, and warmth of feeling, despite all his careful treatment of form, which give them a peculiar charm.

Finally, we must speak of another eminent artist, who, though affected by Florentine and Paduan influences, forms the transition to the artists of Upper Italy, — Piero della Francesca, of Borgo San Sepolcro (born about 1423, and still living in 1509). In his works he unites the most delicate delineation of form and rare knowledge of perspective foreshortening with a tender, golden, almost transparently lucid coloring. To this is added a purity of feeling, and often a sense of beauty, which are otherwise only found in Umbrian art. His principal work was the frescos in the Choir of St. Francesco at Arezzo, illustrating the miraculous legend of the Holy Cross. In the Uffizi at Florence are portraits by him of Frederic di Montefeltro and his wife. Others of his paintings are in the sacristy of the Cathedral at Urbino, and in his native city, Borgo San Sepolcro. Thence came the fine altar-piece, with the Baptism of Christ, now in the National Gallery at London, — exquisite figures, bathed in golden light, surrounded by a landscape brightly-colored, but effective. Signorelli and Pietro Perugino were among Piero's pupils. Luca Signorelli of Cortona (1441–1523) is one of the mightiest spirits of the century. Bold and powerful, striving to attain the loftiest aims, and supreme above all his contemporaries in the impassioned portrayal of stirring scenes, he was also one of the first to paint the naked figure to any great extent. To his earlier years belong two of the frescos in the Sistine Chapel, — Moses' Journey into Egypt with his Wife Zipporah, and his Death, in which the master adopts with much freshness and originality the prevailing Florentine method of introducing a great number of figures and motives. In Fig. 384 we give a part of the latter picture, which represents Moses uttering his last commands to his

followers. The highest achievement of his peculiar talent is marked by the frescos, painted after 1499, with which he completed the adornment of the Chapel of the Madonna in the Cathedral of Orvieto, begun by Fra Angelico. Seldom have

Fig. 384. Moses Discoursing for the Last Time to his People. From the Fresco, by Signorelli, in the Sistine Chapel.

such extremes met in such narrow space and in the execution of the same work. Beneath the pure and saintly figures of Fiesole, which gaze down from the ceiling, Signorelli's mighty images overspread the walls like a race of giants battling against universal destruction. The demonic and terrible figure

of the Antichrist, the Resurrection of the Dead, and the representations of Hell and Paradise, are by his hand. In the Resurrection he displays his thorough knowledge of the human form in a number of nude figures, who appear in the most various attitudes and in bold foreshortening. His representation of the damned, and the horror of those struck by Heaven's avenging lightning, is peculiarly rich in powerful touches. Then,

Fig. 385. Group from the Last Judgment. Fresco, by Signorelli, in the Cathedral of Orvieto.

too, the angels, sweeping down with lyres and citherns (Fig. 385) to beckon with gestures of consolation to the terrified supplicators, are incomparably grand and beautiful. In the hideous ferryman who rows the dead across the stream, while many naked figures roam about the shore, we recognize a conception that was afterwards adopted by the master's great successor, Michel Angelo, in his picture of the Last Judgment.

The frescos in the Convent of Monte Oliveto at Siena, illustrating the life of St. Benedict, are among his later works. In his panel-pictures the same grand, austere taste prevails, combined with a vigorous, manly treatment, sharply-defined shadows, and strong modelling. One of the finest is the Madonna enthroned, and surrounded by saints, in the Cathedral at Perugia, dated 1484, — noble in arrangement, naturally and boldly conceived, and excellently executed. Other able works may be found in his native city, Cortona (in the Cathedral, St. Margaret's, St. Dominic's, and elsewhere); and two valuable altar-panels are in the Berlin Museum, where there is also a remarkably large panel, the School of Pan,[1] which shows his natural and poetical treatment of antique mythological scenes. Finally, we may mention the little early painting in the Brera collection at Milan, which represents the Scourging of Christ, and is pre-eminent, not only through its dramatic force and its masterly freedom in handling the nude, but even more by a delicacy of style, and fluent, artistic handling, elsewhere wanting to this artist.

B. THE SCHOOLS OF UPPER ITALY.[2]

The character of Upper Italian painting is based on the expression of a certain soft grace and sweetness. In Padua, at the close of the former period, progress was made, by Aldighiero and Avanzo, towards greater fidelity to nature; but the conception remained as before. And here, too, a new vital principle was required to bring about any decided change. To the learned Padua, famed for its university, belongs the first place in this struggle. This was the place where the study of the antique, as well as the scientific practice of perspective, was pursued with an energy unequalled elsewhere. In Paduan paintings of this time we divine the place of their origin as plainly as we trace the free and much agitated life of a great and powerful com-

[1 An engraving of this picture in outline is in the second volume of Kugler's Hand-Book of Italian Painting, p. 255, English edition. 1874.]

2 Denkmäler der Kunst, plates 67 A, 69.

munity in contemporaneous Florentine pictures. This direct reference to real life is less apparent in the Paduan school; but, on the contrary, an antique mythological tendency prevails. The study of the human body is aided by antique sculpture; and, where the nude form itself is not in place, the accessories, the rich architectural perspectives at least, are fairly overloaded with representations in relief. While this tendency prevailed, the grace and mellowness which for ages had pervaded the painting of Upper Italy were for a long time repressed, and forced to give way to a severe, often austere expression, and an exaggerated distinctness in the delineation of form. This tendency ruled the more unconditionally in the fifteenth century, since the only Florentine artist of any importance who at this time executed many works for Padua (Donatello) pursued a kindred aim. Still it is easily apparent that some such period of transition was essential to painting, if it were not to degenerate into effeminacy and indecision.

The first master of the Paduan school was Francesco Squarcione, more distinguished as a teacher than for his own creative powers (1394–1474). He brought a collection of antique statues home from Greece after extended travels in that country, and based his instructions upon these. But his teachings alone would never have helped to make art bloom afresh, if there had not been among his numerous scholars one genius of profound talent and grand power, who stands forth as one of the leaders of this brilliant and creative period.

Andrea Mantegna (1431–1506), assisted by his study of the antique, strove after a sharp and correct delineation of the forms of the human body; so that we generally remark a plastic rather than a picturesque character in his figures, which sometimes, particularly in his early efforts, are not free from hardness and a certain rugged severity.[1] But, at the same

[1 The American student will find the characteristics of Mantegna's style well expressed in the picture attributed to him, and certainly of his time and school, in the Bryan Gallery of the New-York Historical Society. It is No. 220 of the Catalogue for 1877.]

time, he has such a lively sense of the dramatic, that he has scarcely a rival in the moving delineation of events. His chief works in fresco are the mural paintings in the Church

Fig. 386. St. James cures the Paralytic. A Fresco from the Series in the Church of the Eremitani, Padua. By Andrea Mantegna.

of the Eremitani at Padua, — scenes from the lives of St. James and St. Christopher. There are six pictures on either wall of the chapel dedicated to these saints. They are divided off by

pilasters and friezes, which have very beautifully painted garlands of fruit on a dark ground. The upper part of the composition is formed by genii, with wreaths of fruit and flowers stretched lightly over the surface, all full of grace and simplicity. On the right-hand wall there is a more strictly architectural framework of excellently painted columns with their entablature. In the composition of these pictures the master limits himself to what is strictly essential; but that is full of life and expression. The scenes from the life of St. James, and especially the picture of the Healing of the Paralytic (Fig. 386), are the most important. The paralytic gazing up at the apostle who blesses him, a youth (a noble figure) looking sympathetically down at the sufferer, and, on the opposite side, a strongly delineated soldier lifting his hands in astonishment, are all delineated with simple feeling. The coloring is clear, cool, and smooth, the modelling true to life, the charming and rich architectural perspective managed with the greatest certainty and perfection. The upper pictures, scenes from the life of St. Christopher, were executed by some of his fellow-pupils, and are much more ordinary, flat, and insignificant; but the saint's martyrdom and death, unfortunately much injured in the lower portions, were admirably done by the master's own hand. The idea of decorating the calottes of the dome with colored arabesques, angels, and evangelists, in medallions formed by wreaths of flowers and fluttering ribbons, is bright, fresh, and naturally conceived and carried out.

The same attractive spirit is even more predominant in the frescos with which Mantegna adorned the Ducal Palace at Mantua, now the Castello di Corte, in 1474. On the walls of one large room are scenes from the life of Lodovico Gonzaga. One picture represents the ducal family. A singularly positive, full inward life is portrayed with the simplest means, and in a somewhat severe style of conception. The landscape in the background gave the artist opportunity for a rich ideal representation of ancient Rome. Another picture, much faded and

injured, portrays the duke and his wife Barbara sitting in the open air, surrounded by their children, courtiers, and friends. A third picture depicts a hunting-scene amid a poetically-imagined mountain landscape. The paintings on the various ceilings are of the utmost grace and animation. In the calottes are illustrations of the great deeds of Hercules and other ancient myths, painted in relief on a gold ground; while in the lozenges are painted eight busts of Roman emperors in rich wreaths tied with gay ribbons, held up by a lordly genius, all painted upon a gold ground. In the centre, the ceiling, which is intwined with a green wreath, seems to open, and the eye gazes through a skilfully-painted cylindrical opening upon the blue sky. On the upper ledge a peacock parades himself: lovely heads of women and children look across; other children put their heads roguishly through the opening of the balustrade; others stand saucily on the inner socle: one is seen from behind; another, who has a large head, has pushed it through the balustrade, and has got himself into a quandary; and a third looks at him mischievously. The whole is executed with charming humor and masterly foreshortening; besides which, it is remarkable as the oldest example of such ceiling-painting intended to deceive the eye.

The first rank among his altar-pieces is occupied by the grand work over the high altar of the Church of San Zeno in Verona. It represents the Madonna enthroned, and surrounded by saints, among whom there is a wonderfully beautiful St. John. The group is gracefully framed in by rich architectural designs, with charming genii holding garlands of fruit. The Madonna della Vittoria (1495), in the Museum of the Louvre at Paris, is a similar picture, due to his later years. Duke Gonzaga and his wife are introduced in it as kneeling figures. Among the most superb works of this kind is a Madonna enthroned, and adored by John the Baptist and Mary Magdalene; the latter, a splendid figure, gazing up with fervent confidence. This picture is in the National Gallery at London. Another picture, now in the

Berlin Museum, — the Body of Christ upborne by two Mourning Angels (Fig. 387), a work of touching and heartfelt expression, and grandly severe treatment of form, — has recently been declared not to belong to this master. On the other hand, the Pietà in the Brera collection at Milan is a representation of pain carried to the extreme, even to repulsiveness, while it

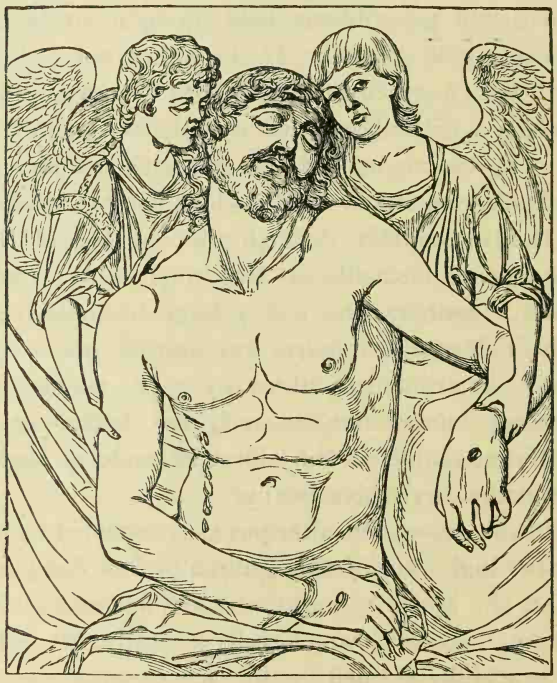


Fig. 387. The Dead Christ mourned by Angels. Andrea Mantegna? Berlin Gallery.

is also a miracle of bold perspective foreshortening. In many of his works Mantegna treated antique subjects with special pleasure, as he belongs to the first of those who opened this domain to modern painting. The most important of these is the famous Triumph of Cæsar, originally painted for the hall of a palace in Mantua, and now a costly treasure of Hampton

Court in England.[1] It consists of nine pictures painted in *grisaille*, which betray a strict and well-grounded devotion to the spirit of antiquity in an abundance of splendid groups and vigorous motives, and which reveal the genial artist in their careful and conscientious treatment, even of the slightest details. In other works of a similar nature, executed on a small scale, an almost miniature-like delicacy prevails, which recalls the fact that Mantegna also took high rank among the earliest Italian engravers on copper. A thoroughly pleasing picture of Parnassus by Mantegna is in the Louvre.[2]

But very few remains have been preserved to us of the works of another artist who came under the influence of the Paduan school, and was named, from his birthplace, Melozzo da Forli (about 1433–94); but these are so full of significance, that we must regard him both as an attractive and an original master. About 1472 he painted a large fresco of Christ's Ascension in a niche of the choir in the Church of Santi Apostoli at Rome, which was destroyed early in the sixteenth century in the rebuilding of that church. But few fragments were rescued. In the Quirinal Palace there is a figure of the Christ hovering in the air, surrounded by angels; and in the sacristy of St. Peter's there are a number of angels playing on musical instruments. In

[1] Denkmäler der Kunst, plate 67, figs. 2, 3.

[2] Materials for the study of this great master by American students have been almost entirely wanting until lately. Among the heliotypes published in Boston by J. R. Osgood & Co., there are two from his designs for the Triumph of Cæsar; but it is greatly to be desired that these heliotypes had been taken from better examples. The collection of copies of prints from the old masters, published by Amand Durand of Paris, by a process called "heliogravure," by which results have been obtained that positively leave nothing to desire in accuracy, freshness, and brilliancy, contains several reproductions of Mantegna's engravings. Lately, in England, photographs of his Triumph of Cæsar have been published. In the Portfolio for January, 1874, there was an admirable etching, by W. Wise, of a portion of the tempera painting on linen by the master, — The Triumph of Scipio, — lately purchased for the National Gallery, London. And in the Gazette Archéologique, Paris, first number, there is a valuable article upon one of Mantegna's most celebrated etchings, — A Combat of Water Gods, — in which is clearly shown, by the aid of excellent illustrations, how well Mantegna knew to avail himself of antique models. In Kugler's Hand-Book there are also several excellent woodcuts from Mantegna's pictures.]

these works the art of Upper Italy again recovered all its loveliness, and tenderness of feeling. But to these are added a fine mastery of drawing, a rare delicacy and purity of coloring, and a bold application of that perspective method which we first meet with in Mantegna's Mantuan frescos. The meritorious, though somewhat angular and dim-tinted fresco in the Vatican collection, representing Sixtus IV. appointing Platina Superintendent of his Library, is also Melozzo's work.

The Milanese school was especially prominent in Lombardy at this time, its early efforts being closely allied to the tendencies of Padua. One of the earliest artists of this school was Vincenzo Foppa. The Bergamo gallery owns a little picture by him of the Crucifixion, dated 1456, thoroughly in the style of Mantegna: it is distinctly drawn, and the lights and shadows are effectively arranged. The architectural framework also betrays the antique tendencies of the Mantuan school. A fresco in the Brera collection at Milan represents the Martyrdom of St. Stephen in somewhat cramped style. Beside many other less important masters, among whom we may also mention the architect Bramante, the latter's scholar, Bartolommeo Suardi (surnamed Bramantino), appears pre-eminent. Although he worked late into the sixteenth century, he remained true to the old tendencies, and, although not free from singularities, turned his attention to producing a graceful tenderness of feeling, combined with which the Paduan love of bold and striking foreshortening is noticeable. A fresco of the Madonna with Angels, in the Brera collection at Milan, is remarkable for its way of conceiving the subject. The Ambrosiana also has an Adoration of the Infant Christ, attractive for its beautiful fervor of expression. Ambrogio Fossano, surnamed Borgognone, whom we have already mentioned as the architect of the Certosa at Pavia, worked in a kindred spirit. Without great power of profundity, he pleases by a soft breath of tender feeling. Numerous works, especially frescos, from his hand, are to be seen in the Certosa at Pavia. One of his best pictures, the

Ascension and Coronation of the Virgin, formerly in San Simpliciano at Milan, is now in the Brera collection (Fig. 388). A Madonna enthroned amid Saints is in the Ambrosiana collection in the same city. One of his most beautiful paintings, Mary adoring the Infant Christ, is in San Celso; and two

Fig. 388. Coronation of the Virgin. Borgognone. Brera Gallery, Milan.

excellent altar-pieces, of the Madonna with Saints, of much fervor, are in the Berlin Museum. Besides these artists, many other painters were busy in Lombardy, of whom we can only name the most important. Among these are Bernardino Zenale and Bernardino Buttinone, who often worked together, and who

executed the great altar-piece, in several divisions, in the aisle surrounding the choir of the cathedral in their native town, Treviglio. Zenale may also be recognized in a picture in the Bergamo Gallery by his peculiar gray flesh-tints, and his agreeable reserve of style: the picture represents the Madonna sitting in a bower of roses, and hushing her child. We may also ascribe to him a series of six pictures with single figures of saints, which have been transferred from the Chiesa delle Grazie at Bergamo to the Brera Gallery at Milan. A large panel-painting of an enthroned Madonna, in the same place, is in the same dull gray tint as his other known works, but is remarkable for the important portraits it contains.[1] We find a little picture of the Madonna by Buttinone, executed in the most charming miniature style and in powerful brown tints, in the Palace of Isola Bella. Here, too, we may mention Giovanni Donato Montorfano, chiefly on account of his great and over-crowded fresco of the Crucifixion, dated 1499, to be found in the refectory of Santa Maria della Grazie in Milan, opposite Leonardo's Last Supper.

Similar influences and efforts may be traced even in Piedmont; although, at this distance from the centres of artistic life, the adoption of the new style was more superficial. One of the ablest of Piedmontese masters who excelled in a rude power of realistic characterization was Macimo d' Alba, an altar-piece by whom, in six parts and of glowing color, is in the Certosa at Pavia. Another great work by this artist, dated 1498, is an enthroned Madonna with Saints, in the gallery at Turin, full of energetic character and coloring. Several single panels with saints, dated 1506, are also in the same collection. Other Piedmontese painters who clung fast to the antique sweetness of the Upper Italians are weaker in execution, in consequence of their tender, delicate coloring, but sometimes attractive in expression. They display the same principles of agreeable tone which were afterwards developed to the highest

[1 Of Lodovico and Beatrice Sforza and their two children. Kugler.]

beauty and perfection in Gaudenzio Ferrari and Sodoma. Notable among them are Defendente de Ferrari, pleasing pictures by whom may be seen in the Gallery of Turin, and also in the Cathedral and Academy; Girolamo Giovenone, whose progress can be traced down to 1514 in the Turin Gallery, and to 1527 in the Bergamo collection.

The Venetian school produced more important work at this period. In the beginning, it, too, came under the influence of Padua; and the first great master of this new tendency, Bartolommeo Vivarini, follows the example of that school in the distinct treatment of form. His numerous works in Venetian churches and museums, and in many foreign collections, are remarkable for their sharpness of characterization and graceful execution. The same tendency appears in a younger painter of the same family, Luigi Vivarini, although it is already much modified and tempered by the influence of the great master, who may be considered the founder of the true Venetian school of painting, Giovanni Bellini;[1] for now begins a re-action against the severity and hardness of Paduan treatment, and Venetians henceforth find the real vital principle of their art in color. Even in the earlier period, a tender, rich, melting coloring was developed here more than anywhere else. The splendid, richly-tinted images produced by the wonderful situation of the city of lagunes must indeed have inclined the artist's eye to study the effect and importance of color. The gay, mirthful disposition of the people, the glittering love of pomp of the rich aristocracy, may have strengthened this taste for the full magic of color which so enhances earthly beauty; and oil-painting, perfected by the Van Eycks in Flanders in the middle of the century, was introduced into Italy just in time to afford the right means for its representation.

[1] This influence did not pass over Bartolommeo without leaving its traces behind, as is proved by a Madonna with Saints, dated 1482, in the right transept of Santa Maria dei Frari at Venice, in which the coloring is as deep and glowing, and at the same time as warm and clear, as in Bellini's works.

Antonello da Messina was the medium of this weighty influence. His principal pictures are in the Berlin Museum, and plainly betray the transition to an independent conception. The portrait of a man, painted in 1498, is strongly marked by the Flemish style. A St. Sebastian of the same date, and more especially a Madonna and Child, show that freer and more distinguished beauty, that mellow, misty blending of color, afterwards peculiar to the Venetian school. A Christ on the Cross, executed in small figures in a masterly manner, in the Antwerp Academy, and signed with the master's name, and the date 1475, recalls the Netherland artists in its arrangement and miniature-like delicacy, but has a decided Italian impress in the more simple features of the landscape, in the character of the heads, and in the bearing of the figures. A half-length picture of Christ, in the National Gallery in London, signed with Antonello's name, and the date 1465, is wonderfully, freely, and broadly painted, with the exception of the hands, which are rather too carefully drawn; and the whole picture is golden and lustrous in tone. A large picture of the Coronation of the Virgin, in the Museum at Palermo, ascribed to Antonello, is of a similar nature, and is full of severe, earnest beauty; the angel heads, especially, being of distinguished grace, Christ and the Madonna significant and dignified, the coloring warm, and of transparent clearness in the shadows. The Academy at Venice also has a Madonna reading, signed with his name, of energetic modelling and interesting expression; the Belvedere Gallery at Vienna, a Body of Christ lamented by Angels; and the Louvre collection, a masterly male portrait, which once belonged to the Pourtalès Gallery, signed with the artist's name, and the date 1475.[1]

Giovanni Bellini was the master, who, during his life of ninety years (1426–1516), accepted these new elements and means of

[1 The Messrs. Goupil have published this powerful head, engraved by their process called "photogravure." The result in this case is admirable, and the cheapness of the process brings the work within the reach of the general public.]

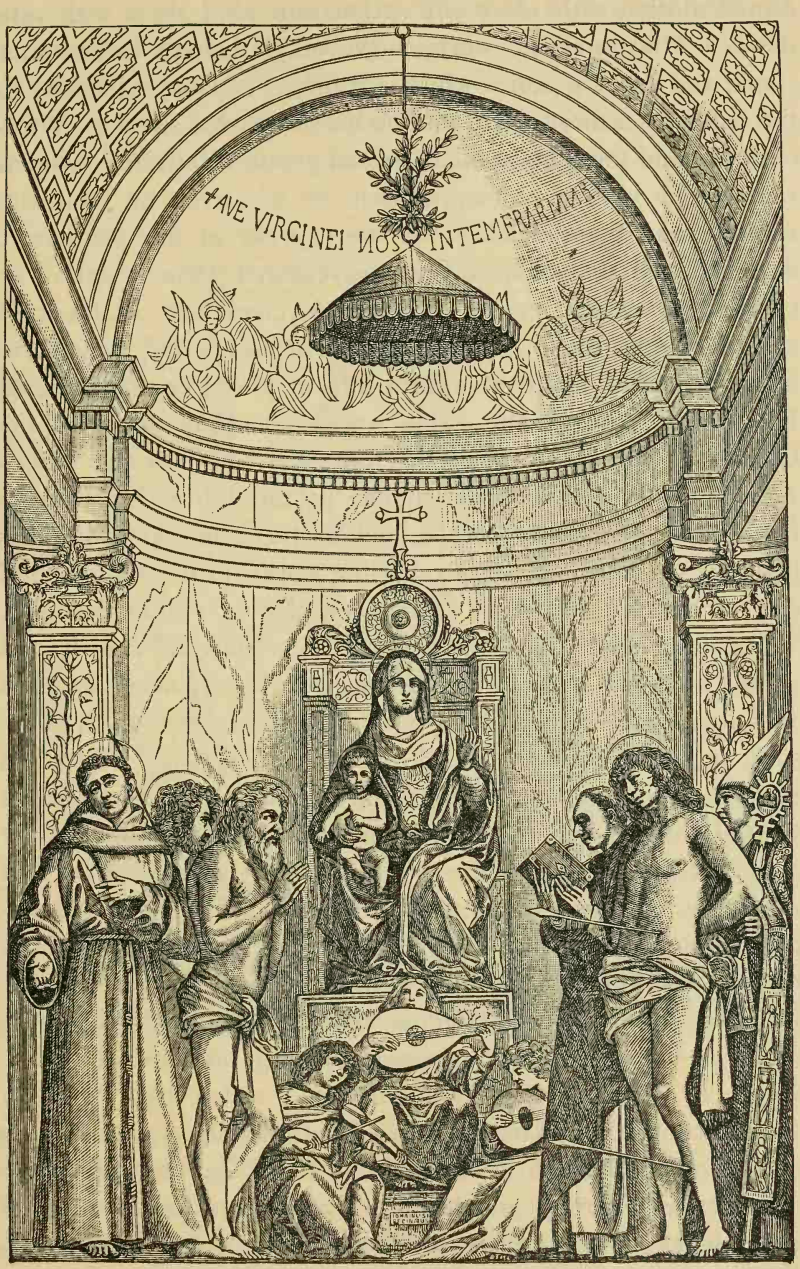


Fig. 389. Enthroned Madonna. Giovanni Bellini. Venice.

representation with clear perception, and used them with rare power. His authentic works, however, all belong to his later years, and form a series which furnishes a noble testimony to the master's earnest spirit, and of his unwearied efforts. Without profound thought, without special poetic inspiration, without richness or variety of composition, he contrives by their significant and marked character to express in his pictures a dignified and refined existence, represented without action or passion, in stately repose. With him, color also attains that splendor, that mellow power and lustrous purity, which are henceforth the inalienable property of the Venetian school. His earliest known and dated work is a Madonna, with the Child standing on a parapet before her (1487), in the Venice Academy, — there is a similar one in the Berlin Museum, — free, grand, and distinguished, and at the same time of great delicacy of coloring. Many earlier works prove that Bellini did not reach this height without long labor: see, for instance, a Madonna and Child, also in the Academy at Venice, and signed with his name, which is painted in an incredibly hard and clumsy style. Next follows an altar-piece, dated 1488, in the sacristy of Santa Maria dei Frari at Venice (Fig. 389), which represents the Madonna enthroned, with angels and four saints on the side-panels: the expression is charming, and humanly amiable; the angels, playing on musical instruments at the foot of the throne, are extremely graceful; the coloring is wonderfully mellow and warm, with the fine transparent gray shadows on the flesh-tints peculiar to Bellini. No less pleasing is the beautiful picture of the Madonna with the Sleeping Christ-child, and two daintily *naïve* boy-angels playing on musical instruments, in the sacristy of the Redentore, which has, however, been recently attributed to Luigi Vivarini (Fig. 390). A Circumcision of Christ in a choir-chapel of St. Zaccaria at Venice is of tender coloring and attractively soft expression. On the other hand, other pictures prove that Bellini felt Mantegna's influence in early life. For example, the Christ mourned by his

Disciples, in the Brera Gallery at Milan, is of austere depth of expression, but painted in cool, almost sombre style, with cold gray flesh-tints. In the pictures of his latest period, even those of his extreme age, his formerly more mild and gracious expression rises to grand dignity and significance, far removed

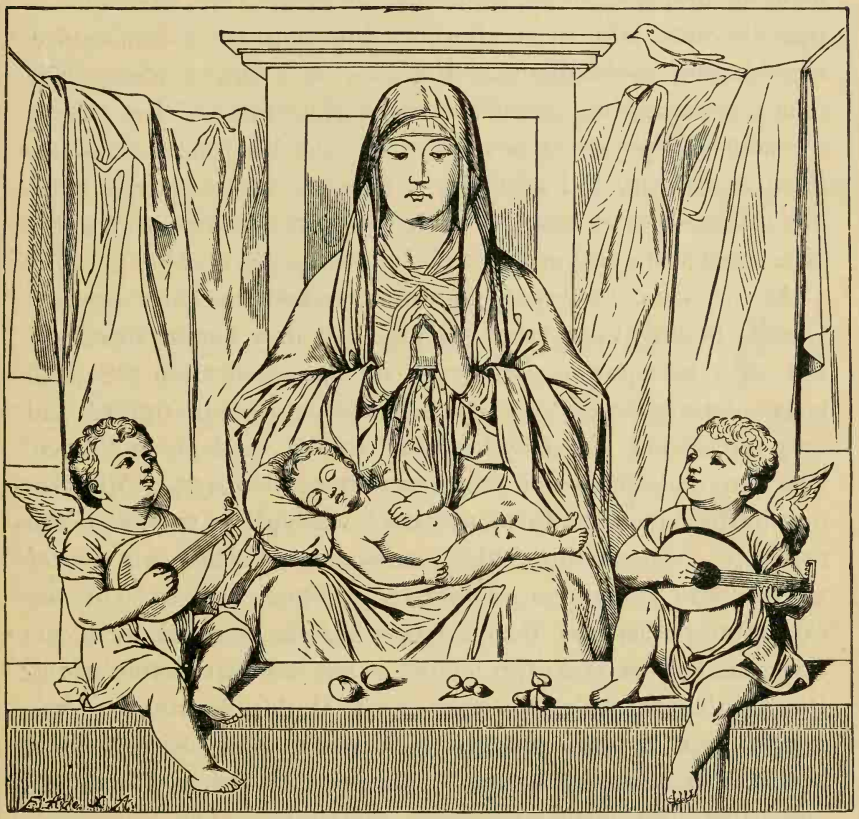


Fig. 390. Madonna and Child. Giovanni Bellini. Venice.

from weakness, or decay in power; the soft, mellow coloring increasing to a splendor and glowing beauty which are fairly Titianesque, as in a picture painted in his eighty-seventh year (1513) in a side-chapel of St. Giovanni Crisostomo at Venice. St. Jerome is represented sitting with a book, in a superb rocky

landscape: in the foreground, to the right, stands St. Augustine; and to the left St. Christopher, bearing the lovely Christ-child. It is grand in character, free and masterly in execution, the coloring of lustrous clearness. Giovanni frequently painted the detached figure of the Redeemer, in which he attains a grand nobility of expression, stately bearing, and fine arrangement of drapery, which are seldom excelled. His best work in this direction is a large altar-piece in San Salvatore, Venice, representing the Supper at Emmaus on a grand scale. The four attendants are grave and meritorious figures; but Christ, the noblest type of the divine Teacher and Master, far surpasses them in majesty and sublimity. The coloring is of deep, glowing, lustrous power, and the whole conception and treatment that of a master who has attained the utmost perfection.

At the same time with Giovanni worked his elder brother, Gentile Bellini (1421–1507), who labored in a similar direction, but with less power, and depth of characterization. Several large pictures from Venetian history are rich in figures and very interesting, and may be found in the Academy at Venice. They are, indeed, sacred subjects, a Procession and a Miracle; but, in the natural and unconstrained conception, we notice the first dawn of something like genre-painting, which was as yet unknown to Italian art, and which in Florentine art, with the exception, perhaps, of Benozzo Gozzoli, was rejected by a certain grandeur of historical feeling. The colossal picture in the Brera Gallery at Milan, portraying St. Mark preaching at Alexandria, with a *naïve* mixture of Venetian and Oriental local traits, is of a similar nature. The love of Oriental costume, noticeable in Gentile and other contemporaneous Venetians, was, in part, the result of the foreign dresses, then so much more plentifully seen in Venice than now, and in part caused by a journey to Constantinople, whither this master was summoned by the Sultan in 1479.

Giovanni Bellini's influence on his younger contemporaries was of lasting significance, and decided the progressive course

of the Venetian school. Not only were the great masters of the succeeding period, Titian and Giorgione, his scholars, but many less important and yet clever artists received their impress from their connection with him. Among the most eminent of these was Vittore Carpaccio, the true exponent of this early Venetian school, many of whose large illustrations of the legend of St. Ursula, in the character of historical genre-paintings full of fresh conceptions of life, may be found in the Academy at Venice. The Church of San Giovanni e Paolo in the same city has an excellent Coronation of the Virgin by him; and the Stuttgart Museum, an important altar-piece representing the Madonna, four Saints, and a kneeling figure of the giver of the picture, dated 1507. Another of these artists was Cima da Conegliano, whose devotional pictures are distinguished for strength of characterization, and superb, glowing color. Fine specimens of his work may be found in Venice, particularly a very superior Adoration of the Shepherds in the Church of the Carmine, an enthroned Madonna and Saints in the Academy, another of great significance and value in the Gallery at Parma, two splendid altar-pieces with figures of saints in the Brera collection at Milan, and others in the Museum at Berlin. We may also mention the agreeable, though sometimes rather confused Andrea Previtali of Bergamo (died 1528), who often signs his pictures as Bellini's pupil, as in the little picture of the Madonna enthroned amid Saints, dated 1506, in the Bergamo Gallery, in which the type of figure is somewhat rustic; but the altar-piece, dated 1515, in San Spirito in the same city, is grander and more sublime, and has a fine landscape background. Another altar-piece, in ten divisions, in the same church, dated 1525, is pleasing, and well colored. The Brera collection also has one of his panel-pictures, painted in 1513.

One of the best artists of this day was Carlo Crivelli, who came from the older school of Murano, and was influenced by both Mantegna and Bellini. Often constrained, even hard, in his figures, he charms by his stern vigor, by the sincerely religious

gravity of his conception, and the incomparable lustrous power of his coloring; to which he unites the most conscientious execution of the slightest accessories, recalling in this point the Flemish masters. Festoons of fruit and flowers, which he delights in using, give his pictures a festal tone. His best works are in the Brera Gallery at Milan, — a Madonna enthroned between two Saints, dated 1482, still hard and labored, and pale in color; Christ on the Cross, mourned by Mary and John, of equally early date, sharply outlined, and carrying the expression of grief to the extent of grimace; also, somewhat harsh, but full of meaning, and one of his chief works, the Coronation of the Virgin, and, in the lunette above it, the Dead Christ mourned by his Followers; and finally an enthroned Madonna, surrounded by festoons of fruit, — a work of matchless splendor of coloring, and lovely fervor of feeling.[1] The skilful master Bartolommeo Montagna from Vicenza shows similar tendencies, and is often confounded with Mantegna on account of the severe sharpness of his characterization. His noblest work is the Pietà, dated 1505, in the Church of Monte Berico near Vicenza. Other able pictures from his hand are to be seen in the Museum of the same city, in the Church of St. Corona; also a powerful altar-piece of the enthroned Madonna and Saints, dated 1499, in the Brera Gallery at Milan, grand in character, and of luminous, powerful coloring (Fig. 391).

C. THE UMBRIAN SCHOOLS.[2]

In the midst of the strong realistic effort which pervaded almost all the schools of Italy in the fifteenth century, an independent and original mode of feeling was preserved in old Umbria, in the quiet, wooded valleys of the Upper Tiber and its tributaries, — a feeling which is native to remote mountain-regions, and depends more upon a deep religious sensibility than on a fresh conception of outward life. Here was the

[1 There are important examples of Crivelli in the National Gallery, London.]

2 Denkmäler der Kunst, plate 70.

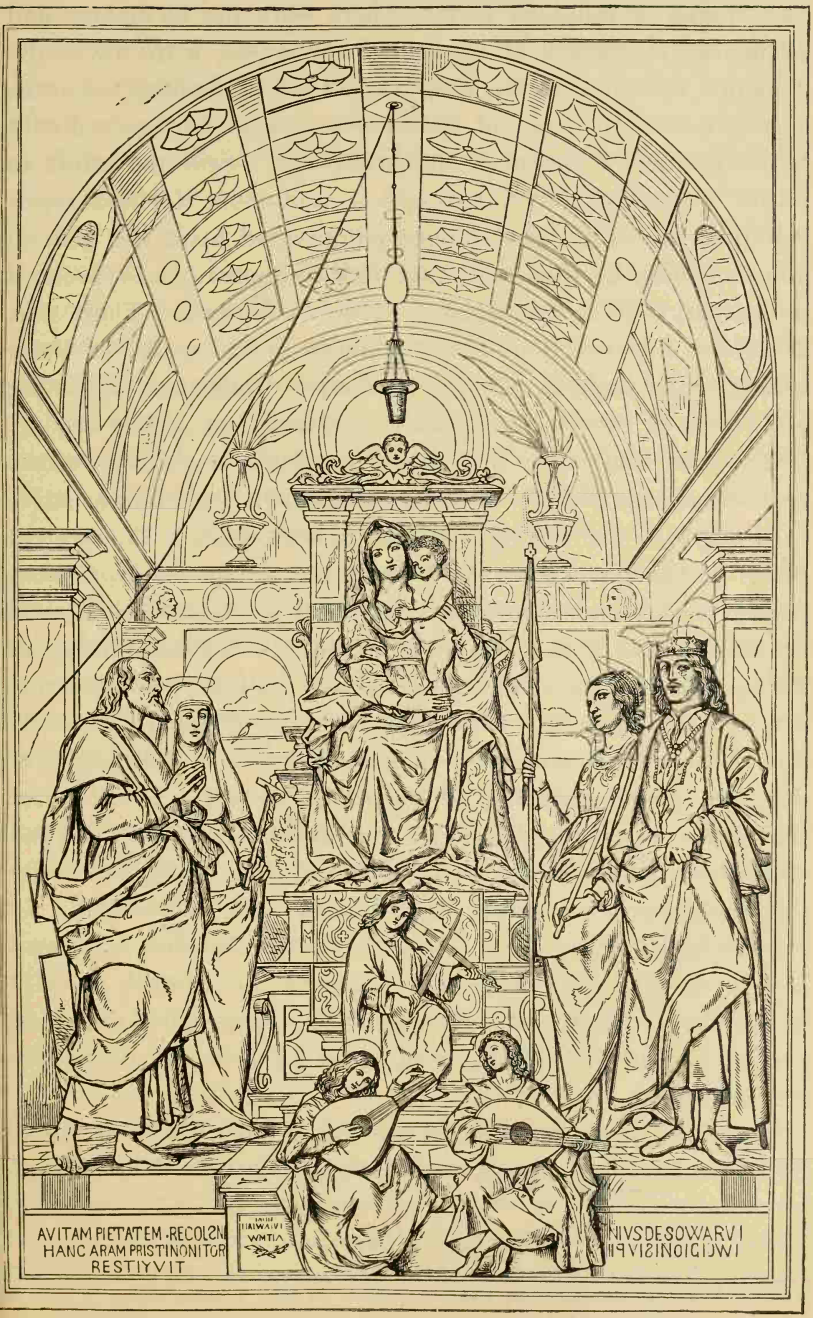


Fig. 391. Enthroned Madonna. Bartolommeo Montagna. Brera Gallery, Milan.

early home of religious ecstasy; here were the birthplace and influential monastery of St. Francis of Assisi, with whom the romantic tendency of the Umbrian school of painting accords, just as the kindred tone of the Sienese school harmonized with St. Catharine of Siena at an earlier age. Still the effort to attain a more powerful conception, and more detailed representation of reality, was so deeply impressed upon the general consciousness at this time, that it was impossible to avoid it altogether, even in the isolated valley of Umbria. There was, therefore, a blending of both elements in the works of these artists, which adds a new and attractive tenderness of feeling and fervor of expression to the rich products of Italian art.

The true founder of this school was Niccolo Alunno, whose real name was Niccolo di Liberatore (about 1430–99), a native of Foligno.[1] He belongs to the masters, who, without great power of thought, charm by sincere and agreeable expression, purity of sentiment, and earnest dignity. One of his most beautiful works is the Annunciation in Santa Maria Nuova at Perugia, dated 1466. The Angel Gabriel is full of sweet serenity, and the Madonna a lovely picture of maidenly modesty. Above hover graceful angel-choirs; below are kneeling worshippers, among them the givers of the picture. The tone of the picture is clear and golden; the expression fervent, and full of feeling, yet moderate and temperate; the forms, especially the hands, are somewhat meaningless and unfinished. An interesting Crucifixion by this artist, with the date 1468, may be seen in the Kunsthalle at Carlsruhe; and a most graceful Madonna on the throne, surrounded by Angels adoring, and playing on musical instruments, dated 1465, in the Brera Gallery at Milan.[2]

The work begun by Niccolo was taken up with great talent by Pietro Perugino (rightly called Pietro Vanucci della Pieve),[3]

[1] A. Rossi: I Pittori di Foligno. Perugia, 1872.

[2] Denkmäler der Kunst, plate 70, fig. 2.

[3] I. Dennistoun: The Dukes of Urbino. 3 vols. London, 1851.

and was carried to rare perfection by him during a long and laborious life (1446–1524). Born at Città della Pieve, a little Umbrian town, he at first submitted himself to the tendency predominant there, but afterwards sought to perfect his art in Florence under Andrea Verocchio and other influential masters, and to gain a more significant and bolder conception of life. This tendency is shown by an Adoration of the Magi in Santa Maria Nuova at Perugia, which is nearly allied to the Florentine school in sharpness of characterization, and fine, intense color. This is still more decided in the mural paintings executed about 1480 in the Sistine Chapel at Rome, of which but one, Christ giving the Keys to Peter, is well preserved; but this is one of the best in the whole series, both in grandeur of character, in significant rendering of the subject, and masterly perfection of the drapery and coloring.

Soon after entering on his fortieth year he settled in Perugia, where he thenceforth became the head of the Umbrian school, and attracted a great number of associates and scholars. He now returned to his original tendencies, which he strove to combine with the more thorough realism of Florentine art. A deep, religious enthusiasm pervades all his pictures; and their expression of devotion, resignation, supplication, and rapture, has seldom been equalled by any other master. A rare purity is inherent in his figures; and his female and youthful heads, with their soft, oval faces, high, guileless brows, tender, dove-like eyes, delicate, slender noses, and pretty little mouths, are of especial grace and charm. He also succeeds well in venerable age, and only fails in the expression of manly strength, energetic will, and heroic action. But, having once limited himself to a narrow sphere, he soon fell into a stereotyped form, repeating not merely the same heads and the same expression, but also the same attitudes and movements. His innately devout figures thus often have something mechanical and exaggerated about them; and even if the master's skilful hand and care be unmistakable in the finish of the picture,

and if the color be excellent with its warm and yet powerful tones, there can hardly be any thing more unpleasant than the mechanical sentimentality so often found in his works. Much of this, to be sure, may be charged to the account of his associates, whose share of the work, owing to the increased demand for his paintings, must have been very great.[1]

The enthroned Madonna with four Saints, originally in the chapel of the Town Hall at Perugia, and now in the Vatican Gallery, belongs to his best period. In the same collection we find another fine picture, whose execution is, in a great measure, ascribed to the young Raphael, and which represents the Resurrection of Christ. Perhaps the most important of his works is the Descent from the Cross, painted in 1495, in the Pitti Palace at Florence: the arrangement is grand and clear, the painting excellent, and the expression of pain intense.[2] In Perugia he decorated the walls and ceilings of the Collegio del Cambio (Merchants' Exchange)[3] in 1500 with frescos of superior coloring and beautiful details, though insignificant in composition. The lovely altar-piece of the Madonna adoring her Child originated somewhat later, and is one of the master's most perfect works. Formerly in the Certosa at Pavia, and now in the National Gallery in London, it is a brilliant, glowing piece of color. On the wings of the picture are the figures of the archangels Michael and Raphael, whose wonderful beauty

[1 The American student is referred to the picture in the Bryan Gallery, New-York Historical Society, numbered 197, and ascribed to Perugino. It is certainly highly characteristic of the manner of Perugino, and an interesting work; but it is in the Cherubs we see the artist at his best.]

2 Denkmäler der Kunst, plate 70, fig. 3.

[3 For a description of the pictures in the Cambio, see F. Rio, L'Art Chrétien, 4 vols., Paris, 1861–67, — a book showing much learning, but by no means impartial, being written from the stand-point of a devout Catholic and mystic. It is, however, a work which the student of this period cannot afford to neglect. See also Kugler's Hand-Book of Italian Painting, English edition. Vasari's Life of Perugino should also be read, though it is notoriously one-sided and unjust. For details, see Burckhardt, Der Cicerone, and Raffaello Marchese, Il Cambio di Perugia (Perugia, 1859), written to accompany the photographs of the frescos published in Perugia.]

seems to indicate the assistance of the youthful Raphael. A feebler repetition of the main part of this picture may be seen in the Pitti Gallery at Florence (Fig. 392). He also painted at Perugia, in San Francesco del Monte, a fresco of the Adoration of the Magi, full of grace and dignity, one of his finest works. Another Adoration of the Magi, in San Agostino, may be considered as one of the best of the many less important sacred pictures by this artist to be found in the various

Fig. 392. Madonna adoring the Infant Christ. Perugino. Pitti Palace, Florence.

churches of Perugia. But the St. Sebastian, dated 1518, in San Francesco, is painfully weak both in coloring and drawing, and is also insipid and dull in expression. Equally feeble and over-soft is an altar-piece, painted in fresco in 1521, in the Cathedral of Spello, representing Mary with her Son's body, although the mother's head is not without depth of feeling. On the other hand, the altar-painting of the Marriage of the Virgin, in the Museum at Caen, is more meritorious.

Among the artists who followed the style of Perugino, there is far less evidence of an original and individual conception than in other schools. They follow, almost without exception, the types, expression, and execution established by the models of that master. One of the most gifted of their number was the scarcely younger Pinturicchio (whose true name was Bernardino di Betto, 1454–1513), who was more inclined to historical subjects than his fellow-students, and who chiefly worked upon fresco-pictures. He painted his most important works in this line for Rome. In a side-chapel of Santa Maria in Aracœli he illustrated the life of St. Bernard in a somewhat constrained and Peruginesque style, which is seldom atoned for by loftier sentiment or fresher life; but the coloring is bright and clear. The rich frescos in the Appartamento Borgia in the Vatican are his work. The paintings which he executed in 1501 in a chapel of the Cathedral of Spello [Santa Maria Maggiore. — *Ed.*] are more attractive in character than those in Santa Maria del Popolo and San Onofrio, or than the History of the Holy Cross, which he painted in the apse of the choir of Santa Croce in Gerusalemme; which latter have been greatly touched up and altered. The frescos at Spello represent the Annunciation, the Nativity, and Christ among the Doctors: there is also a half-length likeness of the artist on one of the pilasters. The scale of proportions of these figures often varies, and is not always correctly preserved, particularly in the perspective; but the composition is remarkably clear, the color delicate, somewhat cooler than that of Perugino; and the same is true of the prevailing feeling, which, though hearty and sincere, is without the deep ecstasy of that master. The figures are noble: some of the heads are dignified and beautiful, the Madonna especially being free and noble; and even the details are finished with grace and refinement.[1] In the following year

[1 "These important works, though long forgotten, and in no way exempted from the general maltreatment common to all art in Italy, have, at all events, not suffered the tender mercies of restoration, and are now rescued from oblivion by the labors of the Arundel Society. They

(1502) he began to decorate the Library of the Cathedral of Si ena with frescos, which, with those at Spello, may be consid ered his masterpieces. Here he was not required to portray any religious incident, but the life of Pope Pius II. (the famous Æneas Silvius Piccolomini). Ten large mural paintings contain the separate scenes, of very stirring character, to judge by the inscriptions below them, but most quiet and ceremonious in the actual representation; all action being as much as possible avoided. Yet the effect is attractive, partly owing much, no doubt, to the skilful composition, happy proportions, the able characterization, and free architectural or landscape backgrounds, but much also to the fresh, blooming color, superb architectural framework, and the arabesques on the ceiling, which all unite to make the room one of the brightest and most beautiful of its kind. The fresco of the Last Supper in San Onofrio at Florence, formerly attributed to Raphael, is also probably from his hand.[1] His panel-pictures are, for the most part, hasty and insignificant. One of the finest is in the Academy at Perugia, dated 1495, and represents the Annunciation, Death, and Coronation of the Virgin. Another, depicting the Adoration of the Magi in the pleasing, cheerful style of this school, may be seen in the Pitti Gallery at Florence.

consist of three subjects, — the Annunciation above, with the Nativity, and Dispute with the Doctors, on each side below. In the Annunciation — a composition with rich architecture — is seen, as if suspended from the wall, and beneath a shelf on which books are lying, the portrait of the painter, with his signature; and beneath a string of beads which hangs from the frame are a palette and brush. On a pilaster in the same fresco is the date 1501." — *English edition* of KUGLER, vol. i. p. 277. It will be remembered that Perugino was working on the frescos of the Cambio at the same time that Pinturicchio was working in the Collegiate Church at Spello. Each painted his own portrait, and attached it to his work, in a similar way as a pretended movable picture in a painted frame, and suspended it from the wall by a painted cord.]

[1 With all deference to his judgment, it must be said that Prof. Lübke is hardly warranted in settling this vexed question so peremptorily. The authorship of this beautiful fresco is not positively known; and those who believe it to be by Raphael are at least justified in asking for some proof, either that it is not his work, or that it is the work of Pinturicchio. In Vitel., Études sur l'Histoire de l'Art, third series, Paris, 1864, will be found clearly presented the argument on both sides as to the authorship of this fresco.]

Among Perugino's pupils, the best, after Raphael, — to whom we shall refer later, — was Giovanni lo Spagna (the Spaniard). In the Palazzo Pubblico at Spoleto there is a fresco of the Madonna, with St. Thomas Aquinas, St. Jerome, St. Augustine, and St. Catharine, painted by him : unfortunately, it is in a very bad state of preservation, but is of captivating beauty, and purest nobility of soul, such as, in the whole school, the young Raphael alone displays. His frescos in the choir of San Giacomo at Foligno are also very attractive. The principal picture, the Coronation of the Virgin, produced under the influence of Fra Filippo's frescos in the Cathedral of Spoleto, is, like them, executed in strict obedience to architectural rules : the figure of Christ is mild and elevated in character, the Madonna humbly submissive, the Angels glorious, and the Apostles full of characteristic expression. Lastly, the Adoration of the Magi in the Berlin Museum, which came from the family of Ancajani, is also his work ; although, from its Raphaelesque beauty, it is there considered to be a youthful effort of that great master. Unfortunately, a part of the picture has been entirely effaced.

Besides these and many other pupils, two masters from neighboring regions followed a kindred aim. One was the father of the great Raphael, Giovanni Santi of Urbino[1] (born before 1450, died 1494), most of whose works may be found in his home, the Marches of Ancona ; chief among them being the fresco-paintings in the Dominican Church at Cagli. Without extraordinary depth, they please by their innate feeling, dignified expression, and careful execution. In Santa Maria Nuova at Fano we find an altar-picture of the Visitation, somewhat dry in tone ; and in the same place, in the S. Croce, an enthroned Madonna with Saints is more beautiful and significant. In San Francesco at Urbino is the *ex voto* picture of the Buffi family, one of his finest works. The Annunciation in the

[1 Dennistoun's Dukes of Urbino, vol. i. Rio : L'Art Chrétien. A. Pungileoni : Elogio Storico di Giovanni Santi. Urbino, 1822.]

Brera Gallery at Milan is rather hard, and the enthroned Madonna in the Berlin Museum far less attractive.[1] The other important master is Francesco Francia, or, more correctly, Raibolini (about 1450–1517). Working as a goldsmith and medal-coiner in his youth, he did not take up painting until late in life, but even then won an equal rank with Perugino. He was probably greatly spurred on by the latter's works; but he was clear-sighted enough to accept the influences of Venice and Lombardy as well. His fundamental principle is also a deep religious feeling, quite free from ecstasy or extravagance, and finding expression in an attractive and human style, in a tender and agreeable tone. He is also closely allied to Perugino in his love for the representation of quiet states of mind, in his avoidance of much action, in the purity of his character, the fine finish, and the excellent and generally warm tone of his coloring. But his figures have an energetic air of life, and bolder forms and freer development than those of Perugino. His earliest known picture, which he painted in 1494, is an enthroned Madonna, surrounded by six Saints. It is now one of the most precious treasures of the Pinacoteca at Bologna. One of his noblest and most perfect works is the altar-piece in the Bentivoglio Chapel in San Giacomo Maggiore of the same city. It also represents a Madonna on her throne, surrounded by four Saints, among whom are a wonderfully beautiful Sebastian, and an ideally sublime John, and with two extremely pleasing little Angels, playing on musical instruments, sitting on the steps of the throne. The color is deep, glowing, and of lustrous power. Besides other fine pictures in the Pinacoteca at Bologna, he and his pupils painted a series of frescos illustrating the life of St. Cecilia in the church of that name, which are among his ablest works. Among the pictures to be found elsewhere, the Madonna in a thicket of roses, adoring the Infant Jesus as he lies before her, in the Munich Gallery, is one of the most famous and delightful. In the Brera collection at Milan we

[1] Denkmäler der Kunst, plate 70, fig. 5.

find a noble Madonna enthroned with her Child, and surrounded by four Saints.[1] Smaller pictures, generally half-length figures of the Madonna or Holy Family, may be seen in many galleries. One of the most graceful is in Dresden (Fig. 393), and others in the Borghese Gallery at Rome. The Madonna always has the same quiet, dreamy expression, the same soft, dark eyes, the same boldly-rounded, oval face; and yet the effect is always attractive and pleasing. Francia also belongs to those masters whose creative power remains in unbroken freshness in advanced age. He died in 1517, shortly after Raphael's Ste. Cecilia arrived in Bologna, and, as an entirely unfounded story goes, from the shock produced by the powerful effect of that work.[2]

Fig. 393. Madonna and Child, with St. John. Francia. Dresden.

The best of Francia's scholars is Lorenzo Costa of Ferrara, who at first followed the course of the Paduan school, but afterwards worked in Bologna, and was excited by Francia's example to kindred efforts. Beautiful pictures by him, of strong, warm, and harmonious coloring, may be seen in the Pinacoteca at

[1] Denkmäler der Kunst, plate 70, fig. 1.

[2] It is almost a pity to have repeated this always silly and now completely exploded story.]

Bologna, in San Petronio in the same city, and in the Berlin Museum. The son and nephew of the older master, Giacomo and Giulio Francia, were less original and independent.

D. THE NEAPOLITAN SCHOOL.

The direct influence of Flemish art penetrated more immediately into Naples than into any other part of Italy; King René of Anjou, who was himself a scholar of the Van Eycks, giving abundant inducement for such a combination of styles. Although there is no lack of pictures to testify to this connection, yet there is a very great want of research into this point of art history. Even the accounts concerning the head of this school, Antonio Solario, — called Lo Zingaro, from his early occupation as a smith, — are vague, and irreconcilable with the pictures ascribed to him; for, if Antonio really lived from 1382 to 1445, he cannot have painted the works attributed to him, since they indicate, in their whole aspect, that they are to be assigned to the latter half of the century. The legend makes Antonio the Quentin Metsys of the South; for it records, that, having been a smith, he became a painter, out of love for the daughter of Coll Antonio del Fiore. The panel-paintings attributed to him — a Madonna and Saints in the Neapolitan Museum, characterized by a vigorous life, a decided treatment of form, and warm, harmonious coloring; and a Christ carrying the Cross in San Domenico Maggiore — by no means correspond to the frescos, also attributed to him, in the cloister of San Severino. They contain, in nineteen pictures, the life of St. Benedict, and are among the most attractive works of the fifteenth century. They are rather cool than warm, and soft, mild, and harmonious in coloring; and give a series of scenes from monastic life, — all quiet and still, as in a pure and holy peace, — without any particular force of treatment or action, but interesting for their fine groups of contemporary characters, and especially for their landscape backgrounds, which exhibit a beauty, strength, and depth of thought, unknown in the whole

range of Italian art of the fifteenth century, and which stand alone even in the succeeding period. Bold and imposing groups of rocks, and, again, soft, idyllic foregrounds with exquisite distant views, give a high value even to those scenes which are least important as figure-pieces, and add to the charming sense of peaceful quiet which belongs to the place, and which has a doubly pleasing effect amid the noisy activity of Naples.[1]

[1 The series has been engraved. Le Pitture dello Zingaro nel chiostro di S. Severino in Napoli, da Stanislas d' Aloe. Naples, 1846. Lo Zingaro is sometimes confounded with his namesake, Andrea Solario of Milan. — KUGLER'S *Hand-Book*, English edition, vol. i. p. 213. *Zingaro* means a gypsy; but the gypsies were famous as smiths, workers in metal and horseshoes. The reader will remember Browning, in The Flight of the Duchess: —

"For the earth — not a use to which they don't turn it:
The ore that grows in the mountain's womb,
Or the sand in the pits like a honeycomb,
They sift and soften it, bake it and burn it, —
Whether they weld you, for instance, a snaffle
With side-bars never a brute can baffle;
Or a lock that's a puzzle of wards within wards;
Or, if your colt's fore-foot incline to turn inwards,
Horseshoes they'll hammer which turn on a swivel,
And won't allow the hoof to shrivel:
Then they cast bells like the shell of the winkle,
That keep a stout heart in the ram with their tinkle.
But the sand"—]

CHAPTER IV.

THE PLASTIC ART OF ITALY IN THE SIXTEENTH CENTURY.

I. SCULPTURE.

ITALIAN plastic art had, during the fifteenth century, gained a new form from the study of the antique, and had made considerable advances in the unceasing effort after truth and life. In some of its products it even reached a height such as it never attained again, save in exceptional cases : we need only cite Ghiberti's doors, the like of which was not produced by the epoch which followed. But if, hitherto, the expression of an often severe and tasteless realism was predominant, yet now, under the influence of profound and repeated study of the antique, an aspiration toward the ideal, the beautiful, and the sublime, was to assert itself ; and this gave rise to a higher and a freer style. What suffered most by this change, and which, later, was utterly lost for centuries to the genius of plastic art, was the exquisite *naïveté* of the earlier time, — its charming, though oftentimes over-scrupulous, devotion to nature. On the other hand, plastic art gained a freer and nobler comprehension, a broad, bold treatment of forms, and a style simplified so as to bring out what was fundamental and essential, which might, for a moment, compete with the antique. This, to be sure, is true only of the antique as it was understood in the best times of the Roman Empire ; for in those times such works as the Apollo Belvedere, the Torso, and the Laocoön, were held to be the masterpieces of ancient art. However important these masterpieces may be, they do, nevertheless, when com-

pared with the genuine Greek works of the best epoch, contain in their expression the germ of what was theatrical and affected, and, in their treatment of form, a tendency to exaggeration. Inasmuch, therefore, as sculpture was as little able as the architecture of that period to draw on original sources, and could work only at second-hand, it was impossible for it to keep itself for any length of time free from affectation; and at last it lapsed into a mannerism before which the truth and simplicity of nature had to give way.

But what still more impelled it to follow this erroneous course was the attitude of this period towards its artistic material. True, religion was already strongly represented in art; but subjects of this nature were treated in an ideal style modelled on the antique, which was too foreign to the very nature of religious topics to develop any real life. When, at the same time, figures and stories from antique mythology were lavishly introduced, this re-animated antiquity soon degenerated into mere cold allegory, having been designed to accord with the studied conceptions of the learned, rather than the ideas of the mass of the people. But, as soon as art quits the ground of popular ideas, it must become merely abstract, and go astray.

There was, it is true, a brief period during which antiquity, animated by the modern spirit, again flourished, and when a series of the noblest figures sprang from the alliance of Christian ideas with antique forms. But this ideal elevation could only be maintained by the exceptional force and purity of specially eminent masters: for the mass, even of highly-gifted artists, this was impossible, inasmuch as it would require a stronger intellectual balance than Christian ideas gave to the conceptions of the age. Thus this manneristic, false, exaggerated style must soon take possession of plastic art, expelling from its domain, first nature, and then beauty.

Still this transformation was not completed till the close of an epoch, which, though short, was strong in creative power, and rich in forms of beauty; and, even among the various depart-

ments of plastic art, some were affected in a different way from others by the general tendency. Rilievo suffered most from the very outset, inasmuch as, even during the preceding epoch, the picturesque mode of treatment had been carried to the uttermost extremes in this branch; and even masters like Ghiberti fell into this mistake. With a few exceptions, the sixteenth century continued to follow in the same direction; so that, until quite recently, the very idea of the true rilievo style was entirely lost.

The case was different with detached statues and groups, in which, for a time, that height and dignity of ideal style which we have already mentioned were maintained: but, even in this case, the excessive liberty accorded to recent art had serious consequences; and the complete loosing of the ancient ties connecting plastic art with architecture was, in the end, as disastrous to the one as to the other. In the fifteenth century, an architectural basis, even though a light and decorative one, had prescribed a position and certain limitations for plastic art; and, in the noblest works of this new epoch, the same law shows itself to be still powerful for good. But sculpture soon emancipated itself so thoroughly as to overstep on all sides the limits set by architecture, and so to overturn the previously existing relations between the two, that architecture must now be subservient to its whims. The result of all this was, of necessity, the ruin both of architecture and of plastic art. Freed from its close alliance with nature by its overweening and one-sided imitation of the antique, and emancipated from the severe and regulated control of architectural law, it fell unchecked into arbitrariness and degeneracy.

As is evident from the foregoing observations, this period includes several epochs whose developments have to be considered separately. First comes the brief period when art was in its most flourishing state, which really came to a close shortly after the death of Raphael, though its echoes still inspired Italian sculpture down to about the year 1540; but

then begins that process of decay which nothing could check, and which irresistibly swept away with it even the most eminent geniuses.

A. FLORENTINE MASTERS.

Leonardo da Vinci, the pupil of Verocchio, would undoubtedly be reckoned among the most distinguished sculptors of this epoch, were it not that his admired work, the colossal Equestrian Statue of Francesco Sforza, is utterly lost to us, with the exception of a few studies on copper-plate, and some sketches. The casting of the statue had been delayed; and when, in 1499, the French took Milan, their archers selected Leonardo's model in clay as a target for their archery-practice; and thus it was wantonly destroyed. Still the lofty mind of the master had already exerted a powerful influence on several other sculptors of his time, especially Giov. Franc. Rustici, whose bronze group of John preaching betwixt a Pharisee and a Levite is still admired as one of the noblest and most mature works of this period. It stands over the north portal of the Baptistery of Florence. No other works of this highly-gifted artist are now known.

But we have fuller information regarding the works of another Florentine sculptor, on whose development Leonardo was likewise not without influence, — the noble Andrea Contucci, surnamed Sansovino, who lived from 1460 to 1529. For purity of conception, perfection of form, harmonic beauty of feeling, and graceful moderation in treatment, he might be called the Raphael of sculpture; though, of course, in depth and comprehension he must give way before the prince of painters. To his earlier period belong the sculptures of the sacramental altar in the S. Spirito at Florence; at least, the reliefs betray a hand that is as yet not emancipated from the traditional style; while the truly noble statues of the two Apostles, the Angels with the Candelabra, and the Infant Christ, were unquestionably added by him at a later time. One of his most

perfect works, and indeed one of the freest and most beautiful creations of modern sculpture, is the bronze group (executed in the year 1500) of the Baptism of Christ (Fig. 394), which stands over the eastern portal of the Baptistery. The angel in the group was, however, added by another hand. John the Baptist is a grandly effective figure with powerful action, and yet perfectly free from factitious pathos. The Christ has a

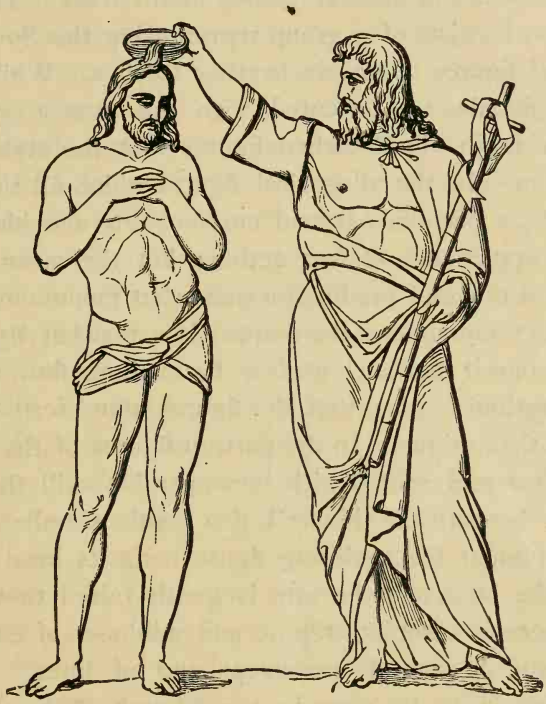


Fig. 394. The Baptism of Christ. Andrea Sansovino. Baptistery, Florence.

nobly-developed form, perfectly unconstrained, whose gesture and posture show the sustained earnestness and dignity of feeling befitting the solemn occasion. In the Cathedral of Genoa are two statues by Sansovino, — one of the Madonna, and the other of John the Baptist (1503). Further: there are to be found at Rome several of his best works, dating from 1505 to 1507, especially the two noblest marble tombs in all

Italy, — those in the choir of the Church of S. Maria del Popolo. The design of these is substantially that of the preceding century. A rather deep niche, surmounted by a triumphal arch and enclosed by columns, contains the sarcophagus, on which reclines the figure of the deceased, with the mild expression of one sleeping. Detached statues, angels, and allegorical figures of Virtues, are introduced as decorative adjuncts, and as ornaments of smaller niches in the walls. The uppermost portion consists of a group representing the Saviour, and two spirited figures of angels bearing torches. While all the decorative details are executed with the utmost grace and elegance, it is in the detached figures that the style reaches its perfection. In the allegorical figures which fill the niches, the artist, by a peculiar outward curve of one shoulder, strives to gain an appearance of free action; but the means he employs to gain this end produces a somewhat monotonous effect. In the earlier monument the drapery is somewhat baggy; but in the later one it has such a clear, harmonious flow, and such a simple rhythmic grace, that the figures stand forth pure and noble as in the antique. In the portrait-figures of the deceased the artist has represented with incomparable skill the expression of life beneath the thin veil of a gentle slumber. In the earlier monument the reclining figure rests its head upon its hand: in the later one the arm is gently raised to the head. In both there is complete repose and mildness of expression, and harmonic beauty of movement and of lines. Another Roman work is to be seen in the Church of S. Agostino; namely, a group representing Mary with the Child and St. Anne (1512), — a work of noble composition, deep expression, and perfect forms. Unfortunately, it is badly placed, and hence can hardly be enjoyed.

Finally, from the year 1513, Andrea was in charge of the work of decorating with marble the Holy House of Loreto:[1]

[1 The house in which the Virgin lived, and which was miraculously transported by angels from Bethlehem, and set down at Loreto, where it is to-day an object of superstitious veneration.]

only a part of this work, however, was done by his own hand. The great relief of the Annunciation he executed about the year 1523. The Nativity, with adoring Shepherds and Angels, he completed in 1528. The remainder of the work was done by his pupils and assistants. Taken as a whole, this work is probably the most important collective creation in sculpture of this golden age. Even the architectural composition — designed by Bramante, and consisting of noble Corinthian semi-columns, and a rich entablature with a frieze — is a work of rare beauty. Within these frames, round about the structure, are eight reliefs, representing scenes in the life of Mary; and a ninth, representing the miraculous transportation of the Holy House from place to place. In addition to all this, we have niches occupied by ten prophets and an equal number of sibyls; the former sitting, the latter standing. Most of the reliefs breathe the spirit of Sansovino; and we may safely affirm that they were executed from designs by him. There is great charm and grace in the figures, and fine plastic style in the draperies: the compositions are generally clearly arranged, with few figures; and the picturesque backgrounds are treated judiciously. The most beautiful of these reliefs are the two executed by the master himself. Both in the Annunciation and in the Nativity we see a Raphael-like fervor and grace. The Adoration of the Magi, completed by Rafael da Montelupo and Girolamo Lombardo; the Birth of Mary, by Montelupo and Baccio Bandinelli; and also the Espousal of the Virgin, by Montelupo and Tribolo, — are plainly Sansovino's creations. No less simple and noble in their composition are the two small reliefs representing the Visit of Mary to Elizabeth, and the Taxing at Bethlehem. The Death of Mary and the History of the Holy House are the only ones that depart from the master's manner. Of the prophets, several are full of force and expression: they are, in part, inspired by Michel Angelo's figures in the Sistine Chapel, though they are animated with a life of their own. Though not altogether free from mannerism, they are nevertheless, on the whole, dignified

and even noble figures. The Jeremiah, which is one of the best of them all, is attributed to the master himself; while the others are by Girolamo Lombardo and his brother Fra Aurelio, with the exception of the Moses, which is ascribed to Giov. Battista de la Porta. The last-named artist also executed all of the sibyls, in which the mannered imitation of Michel Angelo is most plainly exhibited, though sundry beautiful youthful forms appear to have been designed by Andrea. However this may be, his spirit and his example had a good influence on the greater part of these works.[1]

Here we must devote a few words to Raphael, who seems to have furnished designs for several plastic works, and who even possibly executed one of these works with his own hand. At least the marble statue of Jonas seated, to be seen in the Chigi Chapel of the Church of S. Maria del Popolo, Rome, answers to the idea we have of what might be Raphael's manner as a sculptor, not only in its noble expression, but also in its consummate beauty. The Elijah, however, in the same chapel, is the work of another and inferior hand.

More potent was the influence upon the whole domain of sculpture of Raphael's great rival, Michel Angelo Buonarroti of Florence (1475–1564). Indeed, so profound was the impression made by this supreme artistic genius, with his creative power that burst all fetters, upon his younger contemporaries, that, at his death, he left behind only imitators of his manner and of his defects. Though Michel Angelo was also eminent in architecture, and still more so in painting, he nevertheless regarded himself as properly a sculptor; and he spoke of sculpture as the art in which he felt himself most at home. If, now, we compare his sculptured works with all those which went before, even with those of Rustici and Sansovino, we see at once, that, with Michel Angelo, art reached one of those turning-points at which it enters on a new period, with an

[1] An extended consideration of this master's works will be found in the account of my Italian Journey, in the Zeitschrift für Bildende Kunst, sixth year.

undreamed-of future opening before. His deeply emotional soul was content neither with the contemplative realism of the fifteenth century, which was based upon its truth to nature, nor with the quiet, harmonious beauty which sprang into being under the hands of the masters we have just named. Each of his works exists for its own sake only; and herein we see a kinship with the antique. But again: each of them is also the product of the stormy inward struggles of a man who is ever aiming at the highest ideal, and untiringly striving after a new expression of his thoughts, — a man to whom achievement gave but little satisfaction; so that oftentimes he left his works unfinished. Here we see the strongest contrast to antique art. Nearly all of his sculptured works are, in one respect or in another, incomplete; and many he had to drop, because under the mighty stress of his ideas, and in his eagerness to liberate from the marble the slumbering soul within, he had made a false stroke, and spoiled the block.

Though Michael Angelo was thus a profound student of the masterpieces of antiquity, and from them deduced an independent ideal style, which, in its bold comprehension of forms, its free and masterly treatment of surfaces, and the abstract, typical character of its faces, is plainly seen to have its ground in the antique, he was, nevertheless, first to break unreservedly with tradition, and to seek in the material before him simply an occasion for expressing ideas peculiar to himself. Here began modern art, — the supremacy of the subjective. Indeed, so absolute with him is this new principle, that, for the sake of giving the fullest possible expression to an idea, he is ready to trample on the laws of natural proportions, — laws which no man had more thoroughly explored than he himself, and to compel them to bend to his purposes. He violates truth and beauty by going in search of forced and even impossible situations; he exaggerates the proportions of objects till they become colossal; and, while he eschews every thing like mere grace and attractiveness, he not unfrequently falls into the

opposite excess: hence it is so extremely difficult justly to estimate his works, or to take a genuine pleasure in contemplating them; hence, too, it is usually a mere affectation, when persons not conversant with art manifest extravagant enthusiasm over these wonderful creations, just as is also the case when people express their unbounded admiration for the later Titanic works of Beethoven. He who would be candid will confess, that, at first, the unprejudiced eye is repelled by these works of Michel Angelo, but that some weird elemental power ever again attracts the beholder, provided he be not superficial and unintelligent, to the great peerless master; that then begins a profound contemplation, an earnest study; and at last the key to the understanding of these great works is discovered. Then only can one begin to appreciate these lofty creations: but at the same time it is found that the pleasure they afford is not without a taste of the tragic; for we become sharers in the griefs and struggles amid which this mighty soul poured forth his inmost thoughts.

Even his earliest works betray an exalted genius, and show how he struggled to rise above the dominant naturalism, and to attain ideal conceptions. To this class belong his bass-relief of a Madonna in the Buonarroti Palace at Florence, and an alto-relievo in the same palace, dating from his seventeenth year, and representing Hercules contending with the Centaurs, — a work full of lusty, vigorous life, though overcrowded, after the manner of antique Roman sculptures. There is great grace and true ideal beauty in the Angel bearing a Candelabrum, also executed by him in his early youth (1494) for the Tomb of St. Dominic in the Dominican Church at Bologna.[1] How eagerly the young master, even at this time, strove to give expression to his artistic ideas, in regions the most diverse, is shown by another work, dating also from this period; namely, the marble

[1] See photograph of it in H. Grimm's Ueber Künstler und Kunstwerke for May, 1865. This work, it has lately been claimed, is not by Michel Angelo; while the other Angel and the Statue of St. Peter are declared to be by his hand.

statue of Bacchus, in the Uffizi at Florence, —a work which not only displays a considerable study of nature, but also with great truthfulness makes artistic use of the expression of drunkenness. The close of this period of youth is marked by the Pietà in St. Peter's at Rome, dating from 1499: it represents the Madonna mourning over the dead body of her Son, — a group in marble finely conceived, nobly composed, and admirably finished, the heads being specially expressive.[1] To nearly the same period belongs the strikingly beautiful Madonna in marble, now to be seen in the Church of Our Lady at Bruges.

So far the creative genius of the master had pursued its way untroubled, and with simple purpose. But now commences that epoch in his life when the mighty strife of his nature broke through all restraint, spurned tradition, and diverted his imagination into wild and lonesome paths. First appeared, in 1501, the colossal marble statue of David, which formerly stood in front of the Palazzo Vecchio, but which is now in the Academy at Florence, which he carved out of a rejected block.[2] Considering the unfavorable conditions imposed upon him by this circumstance, the fine execution of the body is doubly worthy of admiration: still the impression made by the work is not of the best, inasmuch as the colossal size of the statue is in conflict with the assumed youthfulness of its subject. With the year 1503, when Michel Angelo was called to Rome by Pope Julius II.,[3] begins the epoch of his highest mastership. The design of a tomb for this noble and art-loving Pope seemed to afford to the master an opportunity to try the boldest flights of his fantasy. In 1504 he designed an imposing structure, of the plan of which we can get some idea from the drawing in the Uffizi. In highly expressive allegory he introduces figures bound with chains to the pilasters, personifications of the provinces reconquered by the Pope, and of the arts checked in

[1] See Denkmäler der Kunst, plate 72, fig. 4.

[2] Denkmäler der Kunst, plate 72 (V-A, plate 41), fig. 2.

[3] Anton Springer: Michel Angelo in Rome, 1508–1512. Leipzig, 1875.]

their activity by his death. Other figures in niches and on pedestals — among them Moses and Paul, as types of the active and the contemplative life — are added. The symbolism is altogether arbitrary, it is true; but yet, even in the rough sketch, these figures are full of life and expression. It is easy to see that here sculpture is no longer, as in earlier times, and even with Sansovino, subordinated to architecture, but that the latter exists for the sake of the sculptured figures.

Unfortunately, this work, which would have been an incomparable gigantic monument of modern sculpture, was never executed; and the master's life was, in consequence, for a long time imbittered. After sundry alterations, and even after a smaller design had been draughted in vain, at last, forty years later (1545), the little, contracted, badly-composed monument, now to be seen in the Church of S. Pietro in Vincoli, was erected. Most of it is the work of the master's pupils, not excepting the figure of the Pope, which, with its scrimped sarcophagus, is meanly crowded in between bare, plain pilasters. The master himself executed the figures of Rachel and Leah, which, like those of Moses and Peter in the first design, are intended to symbolize the active and the contemplative life. But, above all, the famous colossal figure of Moses is by his hand.[1] Here the artist permitted himself to be led altogether by his symbolic purpose, and sought out a moment which permitted the expression of a powerful energy (Fig. 395). We have here, not the circumspect leader of hosts, or the wise lawgiver, but the fiery zealot, who in his hot indignation, because of the idolatry of his people, breaks to pieces the tables of the law. He seems to be beholding the worship paid to the golden calf: his head turns to the left, with flashing eyes; his beard, agitated by the inward commotion, falls heavily down upon his breast; the right hand rests upon the tables of the law, and with the left he presses the beard to himself, as though he would check the violent outburst of passion. But the advanced position of the

[1] Denkmäler der Kunst, plate 72, fig. 5.

right foot, and the backward movement of the left, give us to understand, that, in a moment, this powerful form will spring to

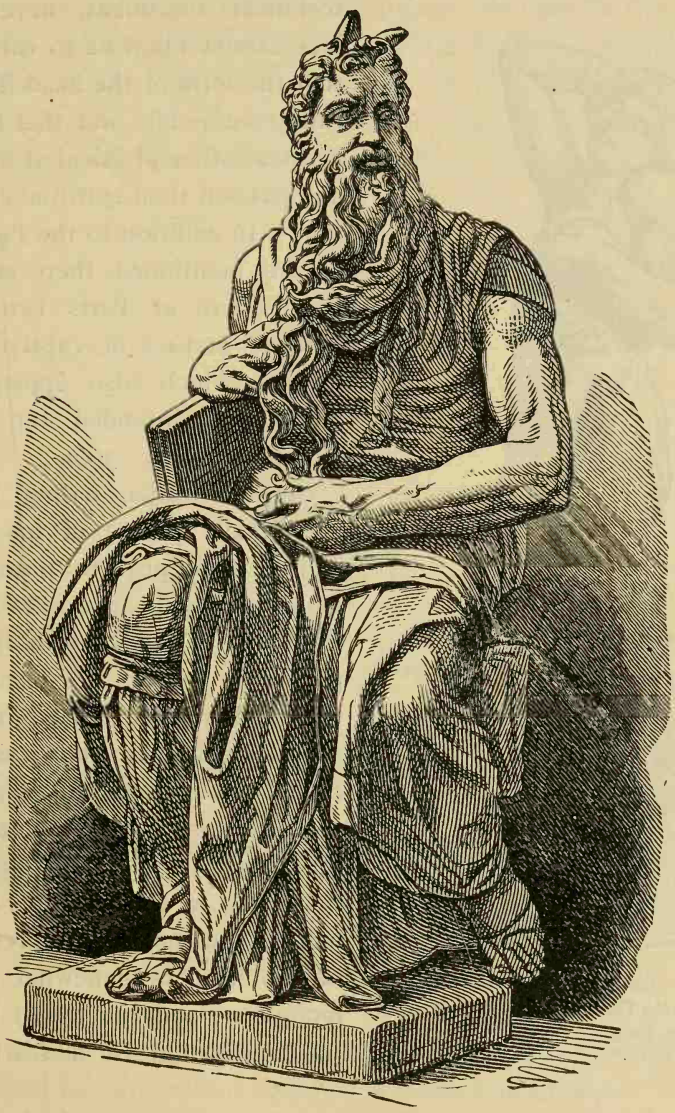


Fig. 395. The Moses of Michel Angelo. Rome.

its feet, and vent upon the apostates his fierce and withering

indignation.[1] This enormous power of expression, and this impressiveness of situation, joined as they are to consummate technical treatment, nevertheless cannot blind us to the fact that the form of the head is anything but noble, and that it expresses rather physical strength and passion than spiritual elevation. In addition to the figures already mentioned, there are in the Louvre at Paris two unfinished statues of captives in chains, which also appear to have been intended for this monument (Fig. 396).

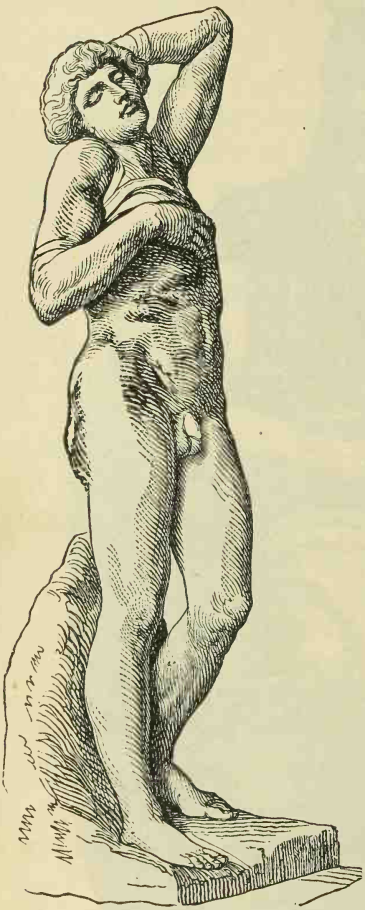


Fig. 396. One of the so-called Captives intended for the Tomb of Julius. Michel Angelo. Louvre, Paris.

Several works, dating from the middle period of his life, and executed prior to those just named, are still conceived within the limits of noble and well-proportioned beauty; for instance, the nude marble statue of an arisen Christ with the Cross, in Santa Maria sopra Minerva at Rome, a work dating from about the year 1521. The spirit of the action in this figure is truly noble: the spiritual expression of the head is somewhat commonplace; and the naked body (now protected by a scarf-like

[1 It is uncommon for Prof. Lübke so far to forget his moderation, and independence of judgment, as he does in this instance, where he adopts the conventional manner of looking at the Moses, and of talking about it. The reader has only, in consulting the engraving, to make use of the means which the author has put into his hands of confuting his own statement.]

drapery of bronze, while a sandal of the same metal guards one foot from the assaulting kisses of the faithful) is, in its elegance, rather antique than Christian. Further: we have in the Uffizi at Florence the splendid but incomplete figure of the youthful Apollo, whose light, airy movement is beautifully conceived and portrayed. In the same place is a medallion relief of the Madonna, with the Infant Jesus leaning upon the Bible, and

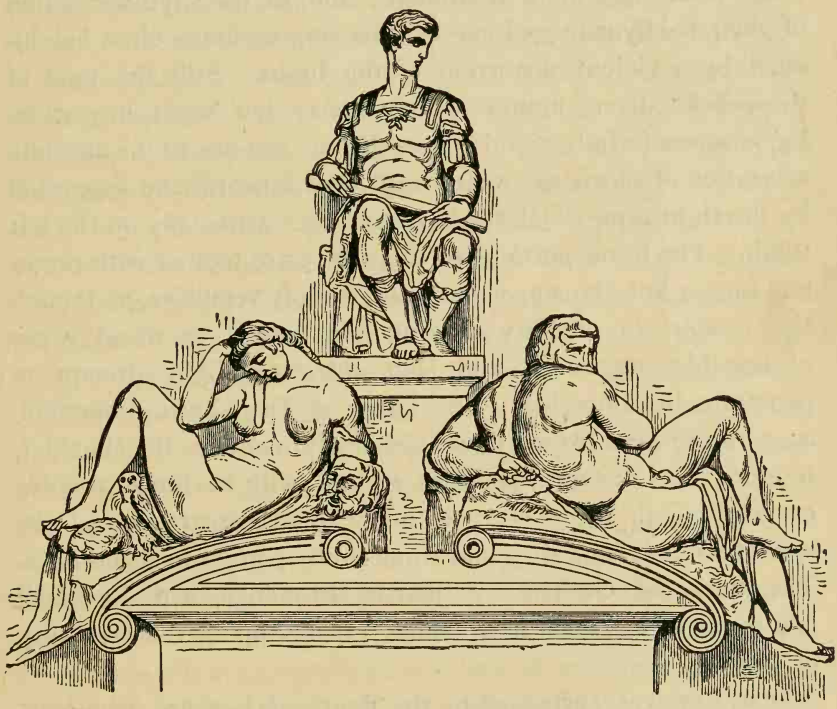


Fig. 397. Statue of Giuliano de' Medici, with the Figures of Day and Night. Michel Angelo. Florence.

with the little John. This, too, is incomplete, but incomparably beautiful in composition, and full of noble sentiment.

Next come the two monuments of Giuliano and of Lorenzo de' Medici in S. Lorenzo, Florence, erected by order of Leo X., but not begun until 1529. The architecture of these monu-

ments is but little decorative, but well designed to best bring out the effect of the sculptures (Fig. 397). In niches in the walls are seated statues of both princes; and under these, on the rounded lids of the sarcophagi, repose, in Giuliano's monument, the figures of Day and Night; in that of Lorenzo, the figures of Dawn and Evening. As for any definite suggestion or characterization, no such thing is to be found here. The figures are of the heroic size, of large proportions, but not noble nor beautiful in treatment; and, in the rhythmic action of their boldly-managed curves, this impression is often heightened by a violent distortion of the limbs. Still the tone of these bold, strong figures is impressive; but Night, in particular, is a wonderfully grand conception, as she lies in the absolute relaxation of sleep, the weary head bent forward, and supported by the right arm, which itself rests rather artificially on the left thigh. The lower portions of this figure are treated with power and force; but the upper parts are simply repulsive, as though the master, in haughty disdain, had sought to avoid every pleasurable suggestion, and shut out every light attempt to penetrate his thoughts. The figure of Day shows animation, as, with the head (which is unfinished) turned over the shoulder, it gazes into distance, and lies relaxed, with its limbs in noble curves (though the posture is not without constraint): at the same time it is imposing, and wonderfully perfect in its outlines. The statue of Giuliano, in martial trappings, with its small and by no means ideal head, shows great simplicity, and dignity of bearing.

It is, however, surpassed by the figure of Lorenzo, who musingly supports his head on one hand, appearing like a thought petrified in marble: hence the name given to it of "Il Pensiero." The two reclining figures on his monument rest perfectly easily and freely, with boldly-treated curves, in simple, natural positions. The figure of the Dawn is nobler and less repulsive in its forms, but also not so grandiose in expression, as that of Night. The lines throughout are of the utmost harmony, and of noble symmetry.

In the same chapel is an incomplete sitting statue of the Madonna with the Child.[1] This, too, is a noble and grandiose composition. The Madonna's head has an almost tragical expression : the composition, especially as seen in the child, with its too unquiet attitude, shows some straining after effect ; yet the whole is a work of deep pathos. Like excellences and like defects are to be seen in the reclining figure of Adonis dying of his Wounds, in the Uffizi ; also a work grandly conceived, and only showing in the face a certain stiffness like a mask. A statue of an Apostle — incomplete, like so many others of Michel Angelo's works, and still only half wrought out of the block of marble — can be seen in the court of the Academy at Florence. The group of the Descent from the Cross, in the Cathedral of the same city, is a constrained and unsuccessful work. On the other hand, the likewise unfinished bust of Brutus in the Uffizi exhibits marvellous force of characterization. A portrait of the master, a bronze bust in the Palace of the Conservatore at Rome, is one of the best works of its kind ; but it can hardly have come from the hand of Michel Angelo.[2]

That capriciousness of genius to which the master yielded more and more from day to day was fraught with fatal consequences to art. As in architecture, so in sculpture, he gave the signal for the irruption of an unbridled subjectiveness, which became all the more dangerous as his imitators had less of native power, and as this deficiency had to be made up by exaggeration of the Michelangelesque manner. Still, at first, there were a few artists who knew how to maintain a tolerable degree of independence, and to confine their imitation within reasonable bounds. To this class belongs Tribolo, properly named Niccolo Pericoli (from 1485 to 1550), who had been employed under Andrea Sansovino on the Holy House of Loreto, and who had adopted the graceful, noble style of that master. Of this he made independent use in the reliefs of both the side-portals of the façade of S. Petronio at Bologna, where he

[1] Denkmäler der Kunst, plate 72, fig. 3.

[2] Engraved in Gazette des Beaux-Arts, January, 1876.]

treated with much attractiveness the histories of Moses and Joseph. In the interior of the same church there is another work of his, a relief of the Assumption of the Virgin Mary. This, too, is a work of sterling merit. We must add here the name of Benvenuto Cellini, who is of interest to us on account

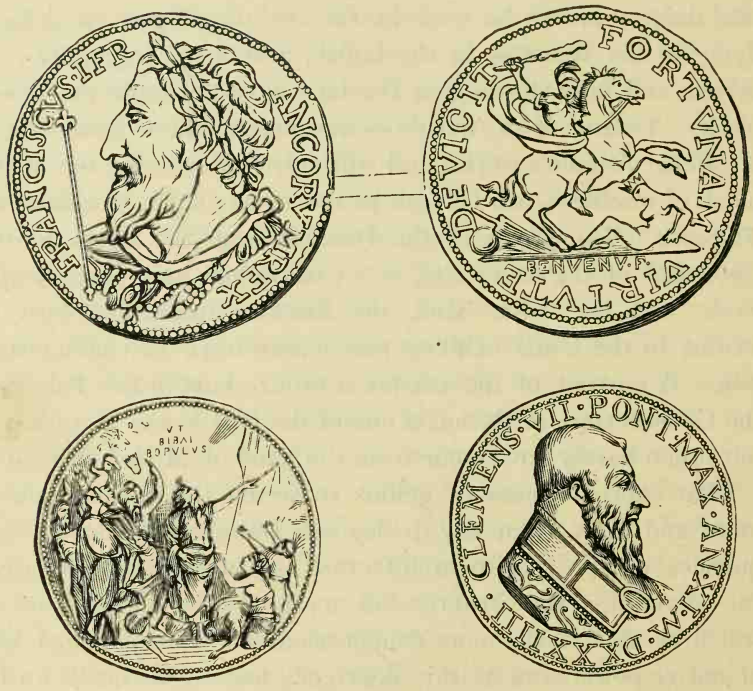


Fig. 398. Medals of Francis I. and of Pope Clement VII. Benvenuto Cellini.

of his decorative works and his goldsmith-work, as also on account of his Autobiography (from 1500 till 1572).[1] Called to France by Francis I., he was there charged with important commissions ; but nothing remains of his life-size silver statues,

[1] Benvenuto Cellini, von J. Brinkmann. Leipsic, 1867. [Vita di Benvenuto Cellini: Orefice e Scultore, scritta di sua mano propria in Firenze. Milan, 1806. Edited by E. P. Carpani. Another edition is that of G. Molini, printed from the original MS., Florence, 1830. Translated by Thomas Roscoe, 1822. Roscoe's translation makes a volume of Bohn's Library. London, 1847.]

or of his colossal figure of Mars, neither of which, perhaps, rose above the level of ordinary decorative art. However, in the Museum of the Louvre there is still to be seen his fine, elegantly-executed relief in bronze of the Nymph of Fontainebleau; in the Ambrosiana collection in Vienna there is a richly ornate salt-cellar in gold, and in Windsor Castle an exceedingly beautiful shield. In Italy, Florence possesses, under the Loggia de' Lanzi, the masterpiece of his later years, the bronze statue of Perseus with the Medusa's Head, — a work not without naturalistic bias in its scrupulous treatment, but yet felicitous in its harmony of lines and in its power of expression. Then, too, sundry of his medals show great vivacity, especially those done for the king and for Pope Clement VII. (Fig. 398).

B. THE MASTERS OF UPPER ITALY.

Under the dominating influence of the Tuscan-Roman school a milder spirit of grace and beauty began to pervade the stern realism of the schools of Upper Italy; the author of this movement being chiefly Andrea Sansovino. Among the most eminent of the artists of this school was Alfonso Lombardo (1488–1537), who wrought at Bologna contemporaneously with Tribolo, and who from the latter derived this more ideal direction. In the Cathedral at Ferrara are some of his earlier works, still somewhat after the naturalistic manner; namely, clay figures of the apostles. But Bologna possesses his most important works. In the Church of S. Pietro in that city is a Descent from the Cross, likewise in clay. Then there are several works of great merit in the Church of S. Petronio, especially the Resurrection of Christ in the spandrel of the arch of the left side-portal, — a noble production; in S. Domenico, the graceful, miniature-like reliefs on the base of the Arca di S. Domenico; and, in the oratory at S. Maria della Vita, the life-size group in clay of the Death of the Virgin Mary.

Modena, too, had at this time a prolific and talented artist, Antonio Begarelli (till 1565), who sought out a special path for

himself amid the general tendencies of the time. His principal works consist of great groups of terra-cotta. His style is in many points akin to Correggio's paintings. His forms are full of beauty; but in the composition he chiefly follows the laws of painting. In his native place, the more important churches contain his principal works. Thus, in S. Maria Pomposa is the group of Mourners around the Dead Body of the Lord; in S. Francesco, the pathetic Descent from the Cross, which impresses one exactly like a great painting. Nobler and simpler is the group of the Dead Christ with Mourners, in S. Pietro. Then in S. Domenico there is the group of Christ between Martha and Mary; and finally, in the Berlin Museum, an altar with a crucifix and four angels.

To this class belongs also Andrea Riccio, surnamed Il Briosco (1480–1532), who wrought principally in his native city of Padua. To a specially fine sense for spirited grouping and successful execution he adds a spirited freshness of conception. Still, so exuberant is his fantasy, that, in his reliefs, he is as little free as most of his contemporaries from a tendency to overloading. There is much freedom and animation in his two bronze reliefs — David dancing before the Ark of the Covenant, and Judith and Holofernes — on the choir-screen of S. Antonio. Of like character is the famous bronze candelabrum, of the same date (1507), and to be seen in the same church. True, after the fashion of the time, it is lavishly ornate throughout its entire height of eleven feet, being overladen with all conceivable sorts of fantastic figures taken from ancient mythology; but yet the work, in its admirable execution, and especially in the reliefs on the base, is very spirited, and full of life. We give an illustration of the lower portion of this candelabrum as a characteristic specimen of the ornate style which prevailed in this epoch (Fig. 399). A number of reliefs originally belonging to the Torriani Monument at Verona, and now to be seen at Paris in the Museum of the Louvre, are also by his hand.

But the admitted chief and head of all the sculptors of Upper Italy is the Florentine Jacopo Tatti, usually called Jac. Sansovino, after his great teacher Andrea Sansovino, and who, during his long life (1479–1570), for half a century ruled supreme at

Fig. 399. Portion of Riccio's Bronze Candelabrum. In San Antonio, Padua.

Venice over architecture and sculpture. In his earlier epoch he adopted successfully, but not without impressing on it the stamp of his own originality, the pure and noble style of his teacher, as we see in his great marble statue of the Madonna seated with the Child, in the Church of S. Agostino at Rome.

To this period belongs also the statue of the Apostle James in the Cathedral at Florence; and, as an evidence of his sympathetic and original apprehension of antique subjects, we have the marble statue of Bacchus in the Uffizi, — a work that shows great originality of design, and admirable skill in its execution. In 1527, after Rome had been taken and sacked by the French, Jacopo went to Venice, where he won his great eminence in the realm of art, and where, with the help of a multitude of pupils and assistants, he produced a considerable number of works. They are not all of equal merit, differing in this respect according to the more or less active part taken by him in their execution. Now and then the severe naturalism of the school predominates, and there are evidences of exaggeration and overloading. Still, on the whole, Jacopo, in a time when nearly all artists had fallen into the mannerism produced by Michel Angelo's example, maintained his art at a height equal to that to which the contemporary Venetian painters had raised theirs, sustained by an attractive warmth and life, and a profound sympathy with nature. Among his numerous works at Venice we mention especially the bronze door of the sacristy of St. Mark's, which, in its arrangement and divisions, calls to mind the famous door by Ghiberti at Florence. An elegant border, embellished with statuettes of the prophets and boldly-projecting heads, encloses two large reliefs, — the Entombment (Fig. 400) and the Resurrection of Christ, both admirable and spirited compositions. No less powerfully conceived, though somewhat over-wrought, and deficient in proportion, are the six reliefs in bronze, representing miracles performed by St. Mark: these are to be seen in the choir-screen of S. Marco. On the other hand, the small bronze effigies of the four Evangelists, seated, on the balustrade in front of the high altar, show the overmastering influence of Michel Angelo. About the year 1540 he embellished the loggia at the base of the Campanile with allegorical and mythological reliefs and statues, the former of which, especially, exhibit much grace. So, too,

the colossal marble statues of Mars and Neptune, at the bottom of the Giants' Staircase of the Doges' Palace, are full of animation, and very skilfully executed. But particularly fine and charming, and worthy of being classed with the most beautiful works of this kind, are the statues of the Virtues, and especially that of Hope, on the Monument of the Doge Venier

Fig. 400. Relief from the Bronze Door of San Marco, Venice. By Jacopo Sansovino.

in San Salvatore, which was executed after the year 1556. Finally, Jacopo proves himself to be a portrait-sculptor of considerable merit by his sitting statue of Thomas of Ravenna, over the portal of S. Giuliano. In S. Antonio at Padua the rich ornamentation of the Chapel of the Saint is all by Jacopo and his pupils, with the exception of the reliefs by the Lom-

bardi, mentioned above. Still, the relief by Jacopo, representing the resurrection of a woman who has committed suicide, is one of his most styleless works; not without the spirit and animation he always shows, it is true: but its pathos is overwrought; the figures are stiff and angular, even to ugliness; and the drapery is distorted. But, on the other hand, one of the noblest and most touching of these compositions — the Resuscitation of a Dead Youth — is by one of the ablest and most talented of his pupils, — Girolamo Campagna, a native of Verona.

Finally, to this class belongs Girolamo Lombardo, a native of Ferrara, whom we have already seen, in the Holy House of Loreto, as a sculptor in marble, but who also executed for the church of that town and for the Holy House a series of works in bronze which possess high artistic merit. Though the work of this able artist continued down to the end of the sixteenth century, he nevertheless is tolerably exempt from the vicious mannerisms of his time, and adheres to the noble style created by Raphael. He it was that executed the four bronze doors in the Holy House, which he embellished with spirited scenes from the life of Christ. He also made the bronze statue of the Madonna, so full of simple dignity, for the façade of the church. Finally, we have from his hand the splendid main portal, with its vigorous and spirited Old-Testament figures in relievo, — a work of high decorative beauty. He was assisted in its execution by his four sons. From his school came Antonio Calcagni of Recanati, who in 1587 commenced the splendid Monument of Sixtus V. which stands in front of the façade of the church. The Pope, who is seated, shows marked individuality of character; but the statuettes and reliefs on the pedestal are not free from mannerism. In 1590 Calcagni designed the southern bronze portal of the church, which surpasses the former work in richness. The northern door, corresponding to the southern one, and no less ornate, is by Tiburzio Vercelli, likewise an artist from the Marches of Ancona, and a disciple

of Girolamo. Finally, Calcagni executed the great bronze baptismal font for the church, — a superb work of art of the first rank, which, like his other works, in addition to a high degree of ornamental beauty and plastic animation, shows also wonderful technical perfection.

C. THE IMITATORS OF MICHEL ANGELO.[1]

From Michel Angelo sculpture had acquired a new and grandly ideal style, but at the same time that vicious inclination toward forced and far-fetched effects which caused the great master himself occasionally to fall into mannerism. But what in him was always the expression of inner convictions, and the fruit of a mighty creative process, became in his imitators mere phrase and an empty fashion. Men even of notable talent were unable to withstand this overmastering influence, which, like a tragic fate, doomed modern art to destruction after its brief golden age. Of Michel Angelo's assistants, Montorsoli worked mostly at Genoa, whither he was called by Andrea Doria. The splendid Monument of Pope Paul III. in St. Peter's at Rome is by Guglielmo della Porta, who likewise worked first at Venice. The clumsy and pretentious fountain in the Piazza of the Granduca (Piazza della Signoria) at Florence is by Bartolommeo Ammanati.

More worthy of note was a Netherland artist, Giovanni da Bologna (1524–1608), who was mostly employed at Florence. He had the secret of giving to his figures, with all their commonplace expression, a certain energetic confidence and harmonious beauty, and of making his monuments very effective in their general arrangement. The great fountain at Bologna (1564) is a splendid and impressive work; the famous marble group of the Rape of the Sabines, under the Loggia de' Lanzi at Florence, is a masterpiece, though there is a disagreeable mannerism in the expression; the bronze equestrian statue of Cosimo I. in the Piazza del Granduca (P. della Signoria) is

[1] Denkmäler der Kunst, plate 72 (V, A, plate 41).

vigorous and manly; finally, in the Uffizi is to be seen his most spirited work, which at the same time is the one that evinces the most refined treatment of forms, — the famous Mercury. In this piece, Mercury, whimsically enough, is borne on a zephyr of bronze;[1] but, nevertheless, the figure appears wonderfully graceful and airy, as though ready to shoot heavenward with the speed of an arrow.

Finally, to this class belongs a master of earlier date, who unworthily and enviously strove to appear as a rival of Michel Angelo, but who was, against his will, forced by the irony of fortune to become one of his most servile imitators. This was Baccio Bandinelli (1487–1559). His best works are the relief figures of prophets, apostles, virtues, and other personifications, in the marble choir-screen of the Cathedral at Florence. They are generally excellently distributed in the space at command, showing grace in their conception, and variety in their arrangement, often with fine, yet sometimes with rather stiff drapery; and are of great interest even in their treatment as exceedingly low reliefs. On the other hand, exaggeration and mannerism characterize the marble group of Hercules and Cacus in front of the Palazzo Vecchio at Florence, which is an empty imitation of the colossal forms and the grandiose treatment of Michel Angelo.

2. PAINTING.[2]

What the age of Pericles was for sculpture, the sixteenth

[1 It is difficult to see why Prof. Lübke should reproach this detail with whimsicality. It is merely an instance of the love of conventional symbolizing peculiar to the time.]

[2 For the literature of the general subject, the student will find the Histories of Crowe and Cavalcaselle, with the English edition of Kugler's Hand-Book and the English translation of Vasari's Lives, sufficient. For examples we are ill off in America; but much may be learned by the diligent student from the pictures in the Bryan Gallery in the New-York Historical Society, and from the Jarves collection of Early Italian Pictures in the possession of Yale College. For the use of students of this latter collection, Mr. Russell Sturgis, jun., one of our best scholars in the history of the fine arts, has written a most excellent manual, containing in small compass a surprising amount of information and much solid criticism. Few of the great European collections are furnished with so complete and intelligent a guide.]

century was for painting. We have already explained the reasons why the modern world should express its highest thoughts in this branch of art. The fifteenth century had in many respects prepared the way for this, had inspired all forms of thought with new energy, and had portrayed all the phases of life with characteristic truth. Painting had thus gained absolute mastery of the domain of form, and could now devote its powers with complete freedom to the expression of the profoundest thoughts and the most exalted beauty. The lofty style that distinguishes the works of this golden age from all that went before, and all that has since appeared, was the necessary and natural fruit of the high artistic feeling which had been steadily developed in the Italians by consistent culture. Affiliation with antique art was here not the result of study or of imitation; but it was the expression of a deep affinity.

Had this consummate perfection of art been concentrated in one master, it were of itself alone sufficient to stamp as classic forevermore the Italian painting of that age. But the creative force of this incomparable epoch is all the more wonderful, inasmuch as it produced a multitude of masters of the first rank, who, in as many original and important directions, attained, by the same final effort, the summit of ideal beauty and classic perfection. So profound was the thought of this epoch, so fully did it comprehend the whole circle both of Christian and of antique ideas, so firmly did it take its stand upon that lofty plane where narrowness and exclusiveness are out of the question, and where human feeling is filled with immortal truth and beauty, that even second-rate talents, carried along by the mighty current, sustained themselves on the crests of its mounting waves, and produced works in which nobleness, beauty, and even a trace of the supreme perfection of the great masters, will forever live. The strict bounds within which the masters of the preceding century had followed their several paths gave way before the free interchange of

ideas between painters of different groups which now prevailed. Only by this symmetrical development of their artistic nature could the masters rise above the one-sided tendencies of the schools, and complete the liberation of art. True, in painting as in sculpture, this epoch of purest and noblest bloom was at its height only for a short time; true it is, that here, again, the ideal style soon fell into a superficial and external treatment, and that the body was retained after the soul had taken flight. Still this brief period is so rich in all that is greatest and most beautiful, that, viewed in its wondrous light, all that went before seems to be only a prophecy, a promise; and the masterpieces which contain its splendid fulfilment throw forward into the remotest times a ray of beauty and majesty which fills succeeding generations with an enduring joy.

A. LEONARDO DA VINCI AND HIS SCHOOL.

This new and momentous epoch in painting began with Leonardo da Vinci,[1] — born at the Castle of Vinci near Florence in 1452; died in France in 1519. He was one of those rare beings in whom Nature loves to unite all conceivable human

[1] C. Amoretti: Memorie storiche sulla Vita, gli Studj, e le Opere di Leonardo da Vinci. Milano, 1804. Leonardo da Vinci, by the Count H. von Gallenberg. Leipsic, 1834. Léonard de Vinci et son École, by Rio. Paris, 1855. Sketches of Leonardo's works are given by Landon in his well-known work, Vies et Œuvres des Peintres les plus célèbres, &c. Paris. See Denkmäler der Kunst, plate 74. [Saggio delle Opere di Leonardo da Vinci. Milan, 1872. This valuable work, of which only a limited number of copies were printed, consists of text by various hands, treating of Leonardo's life, and of his genius as shown in various departments, written to accompany a selection of his sketches contained in the famous Codex Atlanticus of the Ambrosian Library at Milan reproduced by photo-lithography. J. B. Venturi: Essai sur les Ouvrages physico-mathématiques de Léonard de Vinci. Paris. An V. (1797). De Stendhal: Histoire de la Peinture en Italie. Paris, 1868. Charles Clément: Michel-Ange, Léonard de Vinci, Raphael. Paris, 1866. C. F. von Rumohr: Italienesche Forschungen. Berlin, 1827. Charles Blanc: Histoire des Peintres de toutes les Écoles. Paris, 1856. Gazette des Beaux-Arts, 1861, 1866–68. Arsène Houssaye: Histoire de Léonard de Vinci. Paris, 1869. W. H. Pater: Studies in the History of the Renaissance. London, 1873. The best work in English is Mrs. C. W. Heaton's Leonardo da Vinci and his Works; Life by Mrs. Heaton; and an Essay on his Scientific and Literary Works, by C. C. Black. London, 1874. See also Henry Hallam in the History of the Literature of Europe.]

perfections, — strikingly handsome, and at the same time of a dignified presence, and of an almost incredible degree of bodily strength; while mentally he possessed such various endowments as are hardly ever united in a single person. Not only does he hold eminent rank among the foremost artists of his time; not only did he base the theory of his art on keen scientific researches in anatomy and perspective, the results of which he sets forth in his treatise on painting:[1] further, he far transcended the learning of his day in every other branch of practical and mechanical knowledge. He investigated the laws of geometry, physics, and chemistry; he was a practical engineer and architect; constructed canals, sewers, and fortresses; invented machines and mechanical works of all sorts; and, besides all this, he practised music assiduously, and was a gifted poet and improvvisatore. The thirst for knowledge led him throughout his restless life to be ever concerning himself with new studies and inventions; and though he devoted only a small part of his time and strength to painting, that art owes to him, more than to any other man, its perfection and disinthralment.

Like all the other artists of the fifteenth century, Leonardo proceeded from a sympathetic apprehension of nature and life, and led art to a complete mastery of form; but, at the same time, he knew how to combine with this the highest expression of beauty, the utmost vigor of thought, the manifestation of the eternal and the divine. Still, so little content was he with the artistic utterance of his ideas, that, after long-continued and untiring labor, he oftentimes left his works unfinished, or else, in the execution of them, was ever employing new technical expedients; and these, unfortunately, have hastened the decay

[1 Trattato della Pittura. "The first edition was published in Paris, in Italian, in 1651, edited by Du Fresne, and illustrated by cuts from drawings by N. Poussin and Alberti. An edition in French was published the same year. The first English translation was published in 1721. It has been reprinted lately in Bohn's Library, London, 1877. It has been translated into most European languages, and still forms, as Schorn remarks, 'one of the best guides and counsellors of the painter.'" — MRS. HEATON.]

of his most important productions. The peculiarities of Leonardo's work are extreme scrupulousness about the nicest details, a certain massiveness in designing and modelling; and to this he added, as one fruit of his study of aerial perspective, a delicate blending of colors and an airy softness of outline. In expression he combines dignity and majesty with a sweetness, which, especially in his female heads, takes on a character of the most attractive loveliness. The type of his ideal female heads, with large, dark, deep eyes, rather long, straight nose, smiling mouth, and pointed chin, is common to all his pupils and imitators; though in his original works this winning smile is blended with a dreamy, sad expression, indicative of the depth and sincerity of his feeling.

As Leonardo early evinced a notable talent for painting, he was placed under the tuition of Verocchio; but soon he so far excelled his master, that the latter, it is said, renounced his art. There is still to be seen in the Academy at Florence a painting by Verocchio, the Baptism of Christ, which is harsh, and even painful, in its realism, and in the almost skeleton-like delineation of the figures. Incomparably more beautiful than the other figures of this piece is that of an Angel, which, according to Vasari, was executed by Leonardo. Other works of Leonardo, belonging to this early period of his life, have perished, or disappeared. There is no trace left either of his two cartoons of Neptune and of the Fall of Man, or of the fantastic Monster which he painted on a shield: even the Head of Medusa in the Uffizi at Florence is wrongfully attributed to the master. Nor is the admirable portrait of Ginevra Benci in the Pitti Gallery, or the not less admirable one of a goldsmith (executed by Lorenzo di Credi), a genuine production of Leonardo's early years. On the other hand, however, we may, perhaps, justly reckon among the very best of his early works the consummately beautiful Annunciation, transferred to the Uffizi Gallery from the Church of Monte Oliveto. Again: the fresco of the Madonna, with a portrait of the donor kneeling, in the cloister of

S. Onofrio at Rome, is an authentic work of Leonardo: and, besides, it must date from this period; for it betrays in its character, and in its cool and simple coloring, the influence of the Florentine school.[1] On the other hand, the master shows greater freedom and independence in his Adoration of the Magi in the Uffizi, — a large painting, little advanced beyond laying on the first brown ground,[2] in which the touching loveliness of the Madonna, the devout expression of the adoring Magi, and the poetry of the grouping, give evidence of matured powers.

It was about the year 1482 that Leonardo was summoned to the court of Lodovico Sforza at Milan, principally in his capacity as a musician and an improvvisatore.[3] But we possess a document drawn up by him in the form of a memorial, in which he offers to the ruler of Milan his services as an engineer, a constructor of military works, an architect, a sculptor, and a painter. Besides the theoretical treatises on his art written by him at Milan, there were two great artistic under-

[1 A copy in chromo-lithograph of the fresco is published by the Arundel Society, London. The American agents of this useful society are Messrs. Doll & Richards, Boston, Mass.]

[2 "A work which exhibits the original mind as well as the experimentalizing habits of the master. This unfinished work evidently influenced Raphael in the same subject for the tapestries of the Sistine Chapel." [The tapestries of the second series, — Arazzi della Scuola Nuova. — *Ed.*] "A figure of one of the attendants holding his chin is entirely taken from it. See Leonardo da Vinci Album. Berlin, G. Schauer. Text by G. F. Waagen." — KUGLER'S *Hand-Book*, English edition, vol. ii. p. 359.]

[3 It will hardly do to let this statement pass unchallenged. The only authority for this story is Vasari; and, since the publication of the letter to which Prof. Lübke alludes in the next sentence, there can be no justification for repeating it. This letter was first given to the world by Bottari, who included it in his Raccolta di Lettere sulla Pittura, Scultura ed Architettura. Milan, 1822. It will be found entire, translated, in Mrs. Heaton's Life, and in the original in De Stendhal's Histoire de la Peinture en Italie. It is also to be found in facsimile of the original MS. in the above-cited Saggio, &c. In this letter, in which Leonardo details with a pardonable vanity all his accomplishments, — beginning with what he can do as a military engineer, and ending with his skill in architecture, sculpture, and painting, — he does not once mention his powers as a musician and improvvisatore, though there is no doubt of his skill in both these branches. But he offered himself to Lodovico, not as a minister to his pleasures, but as a man who could make himself useful to a ruler; and as such he was invited to Milan.]

takings to which he devoted his powers down to about the year 1499. One was the equestrian statue already mentioned, the loss of which must be forever regretted: the other (1496–98) is the world-renowned Last Supper in the refectory at S. Maria delle Grazie,[1] — a work, the shameful destruction of which is ever to be lamented. This work has been damaged and ruined in many ways, — as by the flooding of the low-lying hall, by the stupidity of those who cut a doorway through the lower central portion of the picture, and also by the originally defective construction of the wall. But what contributed more than all of these causes to its destruction was the master's unfortunate idea of painting his work in oil-colors upon the wall. Finally, to complete the ruin of this worst-abused of all works of art, two wretched botchers — Bellotti and Mazza — must commit the outrage of entirely repainting this grandest work of Leonardo. Only in very recent times has the effort been made carefully to remove these additions; and now, after all the ill-treatment it has suffered, so imperishable is the brilliance of its former beauty, that the impression made by the

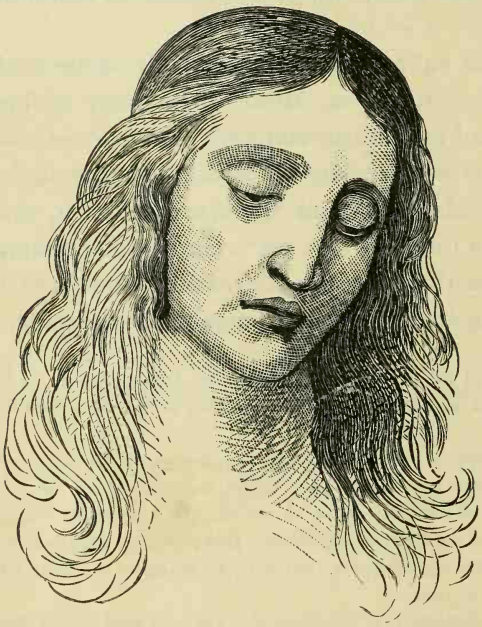


Fig. 401. Head of Christ. From a Drawing in the Brera Gallery, Milan.

[1] Bossi: Del Cenacolo di Lionardo da Vinci. Milano, 1819. With this compare Goethe's fine treatise: Abendmahl von Leonhard da Vinci. Goethe's Sämmtliche Werke. Stuttgart, 1840. Vol. xxxi. Denkmäler der Kunst, plate 74, fig. 2.

original far surpasses that produced even by Raphael Morghen's admirable engraving. Still, to appreciate aright what is left of the original, it is indispensable that we should have first closely studied this important copy. The original cartoons of the heads — the Christ in the Brera Gallery (Fig. 401), and the Apostles in the Grand Ducal collection at Weimar — also afford very material assistance.

After the exhaustive treatment of this work by Goethe, it were superfluous and presumptuous to describe it at length. Besides, who is there that is not familiar with the work through engravings? Who is there that has not found his admiration steadily increasing for the incomparable dignity of the divine Teacher and Master, never comprehended and pictured with the same depth by any other artist, and for the powerful characterization of the Apostles seated on either side of him? Who has not felt the overwhelming impression of this profoundly tragical event? For Leonardo was not content with a calm representation of the scene of the Last Supper, as it had been so often portrayed before: as little was he content with the task of awakening a fresh interest in a simple representation of this sacred scene by a profound intuition and portraiture of the several characters. All this we find here, done with consummate art. But in choosing for his starting-point the moment when Christ utters the pathetic words, "One of you shall betray me," he breaks with all tradition, casts a burning spark into the very midst of the assembled figures, and boldly ventures to convert into a profoundly dramatic scene the still and mournful solemnity of Christ's feast of love.[1] And none but such a

[1 "As a traveller, we saw this refectory, still undisturbed, in the condition in which it had remained for many years. The entrance was at the end of the hall; and at the opposite end stood the table of the prior, while the tables of the monks were ranged at right angles to this, on either side, all raised by a step from the floor; and it was only when the visitor turned himself about, that he saw on the fourth side, above the low door, a fourth table (a painted one), at which Christ and his disciples sat, as if they belonged to the general company. It must have looked strangely, when, at the hour of meals, the table of the prior and that of Christ answered one to the other, as pictures upon two opposite walls, and the monks at their tables

master as Leonardo could preserve the most faultless symmetry and proportion amid that wild tumult of emotions, — of sadness, grief, painful uncertainty, anger, indignation, and even horror. None but such a one could, through his profound knowledge of the human heart, evolve out of the individual characters of the apostles the special expression which befitted each separately, and, amid all this strife of the passions, portray the divine Master as seated amidst the disciples, clothed in wondrous majesty, with just a slight shadow of distress upon his features, and an expression of entire submission (Fig. 401). The very composition of this piece — with two groups, of three apostles each, on either side of the divine Master, thus more effectually making Christ the dominant figure — is in itself one of the most masterly conceptions of the artistic mind. The nice antitheses of character in the arrangement of these groups are innumerable, as exhibited in the expression of the heads, in the movement, the drapery, and, above all, in the physiognomy of the hands. In illustration of this, we give below (Fig. 402) one of these groups, — that on the right hand of Christ, showing the beloved disciple profoundly grieved, the zealous Peter aroused to anger, and the betrayer taken aback by the unexpected announcement.

To this same period of his sojourn in Milan are to be referred sundry other paintings by the master, especially certain portraits, which, however, are not of unquestioned authenticity. In the Ambrosian Library of Milan are several beautiful heads in crayon; also the portrait of Gio. Galeazzo Sforza, which exhibits much freedom and boldness of touch; while the profile of Sforza's consort, Isabella of Aragon, a work full of very delicate

found themselves enclosed between the two. And the wisdom of the painter showed itself in taking the table of the monks as a model. Certain it is that the tablecloth, with its folds fresh from the press, its figured pattern and knotted corners, came from the laundry of the convent: dishes, plates, tumblers, and the rest of the utensils, were copies of those that served the monks. Here, too, was no question of a return to a disused, old-time custom. It would have been in the highest degree awkward, in this place, to have represented the holy company reclining upon cushions. No: they must belong to the life of to-day. Christ must partake of his last supper among the Dominicans of Milan." — GOETHE.]

detail, betrays the character of the earlier epoch. To this period, also, belongs the similarly-treated and charming portrait of Lucrezia Crivelli, a mistress of Ludovico's, now in the Louvre, where it is known as "La Belle Ferronnière." In the same collection is a half-length figure of John the Baptist in the Wilderness but this, in its chiaroscuro, and in the fanciful

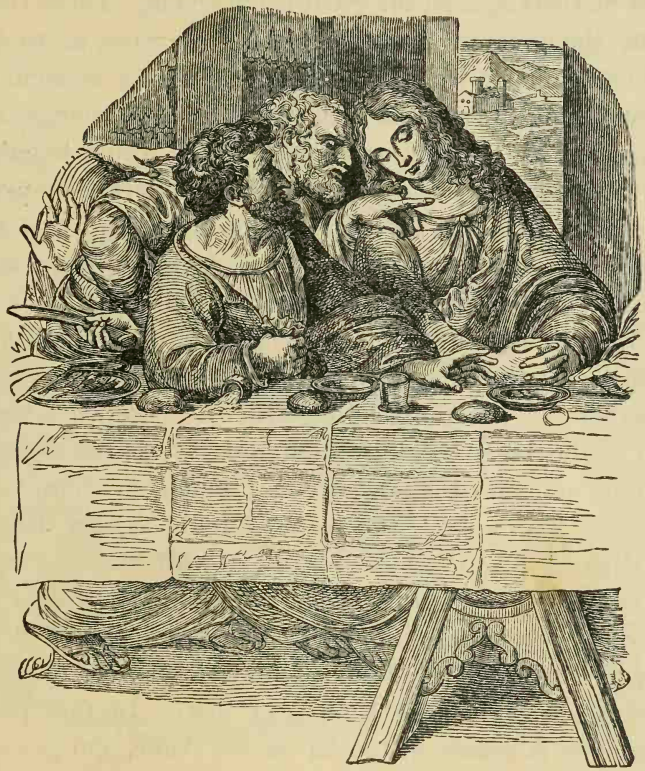


Fig. 402. Group from the Last Supper of Leonardo, — John, Peter, and Judas Iscariot.

expression of the head, marks the transition to the later epoch. But to the earlier period appears to belong a nude figure of a woman, now, according to Waagen, in the Hermitage at St. Petersburg. In the Hermitage is also to be seen another early work of this master; namely, a Madonna and Child, which once was in the Litta Palace at Milan.

When, in 1499, the French took Milan, Leonardo went back to his native city, Florence, where he spent several years in the practice of his art. To this period belongs, first of all, the cartoon of a great painting destined for the hall of the Palazzo Vecchio, — the Battle of Anghiari. He was engaged on this work during the years 1503 and 1504. Michel Angelo, too, was soon afterward invited to execute a similar work; and thus did he enter the lists against his great countryman. These two cartoons, by the greatest masters of the time, were, so to speak, the public manifesto by which art signalized the moment when it was preparing to make its loftiest flight. The younger artists of the period, as Raphael and many others, came together to admire and to study these works, which marked a new era in painting. This cartoon of Leonardo's, as also that of his rival, has perished. Only a group of four horsemen fiercely struggling for a standard has been preserved for us in a drawing by Rubens, reproduced in an engraving by Edelinck; but this suffices to give us an idea of the boldness and force of the composition. A short time previously Leonardo had drawn a cartoon of the Holy Family, which likewise excited the highest admiration, and which is now in the London Academy. Mary holds on her lap the boy, who turns lovingly toward the infant John; while St. Anne sits beside them, with an expression of happy content. There is another group of the Holy Family, preserved in repeated imitations by Leonardo's disciples. The best is that now in the Louvre: it is in part, probably, the work of the master's own hand (Fig. 403). In this painting the Madonna is seated in the lap of St. Anne, and gazes smilingly at the child, who is mounting on the back of a lamb. The freedom with which this fairly genre-like subject is conceived, and the true womanly dignity and grace preserved in it, indicate with certainty the hand of the great master. So, too, with the noble portrait of Mona Lisa (French, La Joconde; Italian, La Gioconda), wife of his Florentine friend Giocondo, on which he worked four years, and which he, after all, regarded as

unfinished. The original of this portrait, in the Louvre at Paris, though in some respects it has been severely criticised, nevertheless is sure to captivate the beholder by the charming grace of the conception, as also by the sweetness of its almost seductive smile.

Fig. 403. Holy Family; the Virgin seated in the Lap of St. Anne. Leonardo. Louvre.

In 1513 Leonardo went to Rome; but in 1516 he obeyed an invitation from Francis I. to visit the royal court of France. Here[1] he died, three years later, lamented by the art-loving king, though not in the arms of that prince, as tradition would

[1 At the little Château of Clou, near Amboise, given to him by Francis.]

have it. The other works bearing his name, to be found in various galleries, are by his pupils: often, it is true, they exhibit great perfection, and are, withal, of unusual value, owing to the thought embodied in the composition, which generally is traceable to him. The master himself did his work slowly; was never content with his own performance, and again and again left his works unfinished: but he carried in his mind enough of the most brilliant ideas to furnish material for a whole school. Among the most famous of these works are several Holy Families, but especially one dating from the early years of his sojourn at Milan, and which is now in the Louvre. There is another copy, in the possession of the Duke of Suffolk in England. It is known as "La Vierge aux Rochers."[1] The Madonna, with the infants Jesus and John, with whom there is also an angel, sits in a nook in a rock beside a spring, the margin of which is wreathed with flowers, — one of the most charming idyls of Christian art.[2] Another Holy Family, known as "La Vierge au Bas-Relief" (Fig. 404), has been repeated again and again: so, too, another work of much merit, which represents Christ as a youth in the midst of four Pharisees. The best copy of this — apparently one of Luini's best efforts, save that, perhaps, the hands show a somewhat too labored modelling — is in the National Gallery at London: a poorer copy exists in the Palazzo Spada at Rome. The original inspiration of this work, no doubt, came from Leonardo. The same origin may be assigned to the fine picture of Vanity and Modesty,[3] apparently by Bernardino Luini, in the Palazzo Sciarra, Rome, — a work attractive through its deep poetic feeling, and delicate blending of colors. Then, too, the small picture of Christ in the act of blessing, in the Palazzo Borghese,

[1] Denkmäler der Kunst, plate 74, fig. 6.

[2] Beautifully engraved by Desnoyers, of whose print an excellent photograph is given in Mrs. Heaton's Life.]

[3] The late Mrs. Jameson suggested, with some reason, that this well-known subject may really represent Mary and Martha.]

admirably executed, and full of a mysterious charm, may well be referred to a design by the master's hand.

Fig. 404. La Vierge au Bas-Relief. Leonardo. England.

Leonardo had a multitude of pupils and followers,[1] many of

[1] Denkmäler der Kunst, plate 74 (V-A, plate 42). Fumagalli: Scuola di Lionardo da Vinci in Lombardia. Milano, 1811 (with outline illustrations). J. D. Passavant: Beiträge zur Geschichte der alten Malerschulen in der Lombardei. Kunstblatt for the year 1838.

whom were highly-gifted artists. But so mighty was the influence of the master's mind upon these, that not only his types, but even his thoughts, formed the whole groundwork of this vigorous school; and, as we have seen, many of his works now live only in the pictures painted by his disciples. The common characteristic of these Lombard painters is a quiet grace and loveliness, which finds itself most at home in religious subjects, and which avoids the expression alike of deep passionate emotion and of violent action; while, in all that regards design and form, they fall far below the master, who stands pre-eminent for his thorough acquaintance with anatomy. Leonardo's pupils, on the other hand, developed in their own independent labors his own tendency toward a delicately modulated coloring and a fine effect of chiaroscuro, albeit they oftentimes went to extremes in this direction. So too, now and then, their charming heads of women, especially of the Madonna, degenerate into a stereotyped, mannered expression, in which a meaningless smile is predominant.

The foremost place among Leonardo's pupils must be accorded to Bernardino Luini, specially distinguished for his fervor and grace, for the winning beauty of his figures, and the bright, warm blending of his colors. He showed great activity as a fresco-painter. Of his works dating from his earlier and immature period, we have in the Brera Gallery at Milan a number of such pictures taken from churches in the vicinity, and in which we detect, in some of the heads, traces of Raphael's influence. In the Ambrosian Library in the same city is a fresco of the Mocking of Christ, which betrays the limitation of the artist's ability in the representation of energetic and evil characters, but atones for this by its admirably conceived figures. He next embellished with a multitude of most beautiful frescos the Church of the Monastero Maggiore (S. Maurizio) at Milan, — figures of single saints, the history of the Passion, representations of legends, &c. He exhibits the full maturity of his powers in the frescos executed about 1529 in

the Franciscan Church at Lugano. Among these frescos, a large Crucifixion, full of fine figures, is very striking; and a lunette picture of the Madonna with the Child and the Infant John exhibits all the purity of the master's style. He is also at his best in the frescos of the Church at Saronno (executed about 1530), representing the life of the Madonna. His numer-

Fig. 405. Madonna and Child. Bernardino Luini.

ous easel-pictures often pass for works of Leonardo's, on account of their depth of feeling, their beauty and finish. His Madonnas are specially charming, full of pure maidenly grace (Fig. 405). A painting of the Madonna with Saints, and several figures of the donors kneeling, in the Brera Gallery, has for its ground-tone a rather subdued red: still, in warmth of sentiment, it is not inferior to his frescos.

Leonardo's other pupils show less of independent talent: thus the graceful and tender Andrea Salaino, whose pictures are distinguished by a soft reddish ground-tone in the flesh-tints; Beltraffio, who is not without constraint in expression and design; Marco d' Oggione, whose works may be recognized by a somewhat less warm coloring; Francesco Melzi, who successfully approximated to the master in depth of feeling and in grace of expression; finally, Cesare da Sesto, who at first emulated the master, showing considerable talent, but who later adopted, not to the profit of his art, the external mannerisms of the school of Raphael.

Under Leonardo's influence — which, however, in this case, was combined with that of the Umbrian school and of Raphael, so as to produce a peculiarly modified style — came also the talented and prolific Piedmontese artist, Gaudenzio Ferrari (1484-1549).[1] A pupil of the older Lombard school, he preserves a certain inclination toward animated and even exaggerated expression, which makes itself manifest in conjunction with his efforts in the other direction. In his earlier years his works possess a charm and grace which show them to be akin to the best works of Perugino, while at the same time they remind us of those of Soddoma. Take, for instance, the beautiful large altar-piece of the Church at Arona (1511), the principal compartment of which represents a subject frequently repeated by the Umbrian school, — the Infant Jesus worshipped by the Madonna, the whole surrounded by a number of Saints; the figure of S. Fedele being specially noticeable for its youthful beauty. Nearly approaching this in excellence is the large altar-piece in S. Gaudenzio at Novara (1515), with the enthroned Madonna, the Birth of Christ, and several Saints. Like the preceding, this is a soft and charming work; further, it possesses a bright golden tone, and occupies a position midway between Raphael's youthful works and those of Soddoma.

[1] Denkmäler der Kunst, plate 79 A. Compare the work illustrated with copperplates: Le Opere del Pittore e Plasticatore Gaudenzio Ferrari, dis. e inc. da Sylvestro Pianazzi, dir. da G. Bordiga. Milano, 1835

The sacristy of the Cathedral in the same city also possesses a beautiful painting by this master, executed at a period not much later; namely, the Marriage of St. Catharine with the Child Jesus. Still Gaudenzio devoted himself mainly to executing extensive frescos, some of which are to be seen in the Brera Gallery. Other very meritorious works of his, full of dramatic life, are found in a chapel in the Church of S. Maria delle Grazie; namely, a representation of the Crucifixion and the Scourging of Christ, embracing a great number of figures. More noteworthy are the mural paintings in the Minorite Church of Varallo in Piedmont, which were executed after the year 1510, portraying the life of Christ; also the Crucifixion of Christ in the Capella del Sagro Monte in the same church. Here the principal figures (which are not by Gaudenzio's hand) are sculptured, and then painted in the natural colors; while on the wall around about, and on the vault above, are represented sympathizing observers and mourning angels. There are some important works by him in various churches of Vercelli. In S. Cristoforo (1532–34) is a series of large frescos representing the life of Mary from her birth to her assumption (Fig. 406); also the legend of St. Mary Magdalene, and a grand Crucifixion possessing great dramatic force. In S. Bernardino is a touching representation of the preparations for the crucifixion, with Christ seated in the attitude of painful resignation, while his executioners are preparing the hammer and nails. Then there are some much mutilated frescos, representing the Life of St. Catharine of Alexandria, in the little oratory of S. Caterina. In the same place there is a beautiful altar-piece of early date, in the choir, representing the Marriage of S. Catharine. In S. Giuliano are two panel-pictures, — the Adoration of the Magi, — a work of almost Raphaelesque beauty, and with great brightness of color, — and the Lamentation over the Dead Body of Christ, a piece crowded with figures, and full of life and passion: the background is a fanciful, elaborate mountain landscape. Finally, in 1535, Gaudenzio painted in the dome

of the Church of Saronno, near Milan, some beautiful choirs of angels. One of the earliest and best of his easel-pictures

Fig. 406. From the Assumption of the Virgin. By G. Ferrari. Vercelli.

is a Lamentation over the Dead Christ, in the Turin Gallery A Martyrdom of S. Catharine in the Brera Gallery is a vigorous work, but rather coarse in expression. It portrays, not without

a kind of enjoyment, the scene of the martyrdom. The whole work is admirably done, though the coloring is rather harsh. The figures of the saints are full of dignity, and the action of the executioners is very forcible. A work equally strong in its portraiture, with similar depth and strength of color, full of dramatic action, and (though it contains a great number of figures) showing no sign of confusion or incoherence, is the large altar-piece of the Crucifixion in the Church of Canobbio on Lago Maggiore. In the Turin Academy there is a long series of beautifully-designed cartoons by this master.

Another distinguished Lombard painter is Andrea Solario of Milan, surnamed Del Gobbo, whose earlier pictures — for instance, a Holy Family (1495), now in the Milan Gallery — betray the influence of Giovanni Bellini; though some of them, as the Crucifixion (1503), now in the Louvre, point to Mantegna. Later he adopted Leonardo's manner; which, however, he developed independently, in accordance with his own delicate, æsthetic sense. We find an illustration of this in his charming Madonna nursing her Child, in the Louvre; and in an Assumption of the Virgin, in the Certosa at Pavia.

To the Lombard school likewise belonged, at first, Giovantonio Bazzi (or Razzi), surnamed il Soddoma (from about 1480 till 1549). He was a native of Vercelli, and in his early years undoubtedly felt the influence of Leonardo: later, however, in the course of his eventful life, he received many an enduring impression from the study of Florentine art, as also, during a protracted sojourn at Rome, from the works of Raphael.[1] This artist is worthy of note, not so much for any grandeur of conception, or clearness of composition, as for his uncommonly fine æsthetic sense, and his faculty of giving expression to a profound enthusiastic feeling. In addition to this, his fancy evolved the noblest forms; and he possessed the secret of the softest and airiest blending of colors. The frescos representing the Life of S. Benedict, which he painted beside Signorel-

[1] Compare the Monograph of Dr. Jansen. Stuttgart, 1870.

li's works in the court of the Convent of Monte Oliveto, near Siena, in 1505, are said to have been forcible, and full of vigorous characterization. Soon afterward he was called to Rome by Julius II. to execute frescos in the apartments of the Vatican: of these, however, but little now remains. But in

Fig. 407. Head of Roxana. From the Fresco by Soddoma. Farnesina Palace, Rome.

the Villa Farnesina there are still preserved two beautiful frescos which he painted for Agostino Chigi; viz., the Marriage of Alexander with Roxana, and the Wife of Darius entreating the clemency of the victorious Alexander. The former espe-

cially is full of beauty, showing wonderful lightness of touch, warm, airy coloring, and unsurpassable softness in its gradation of tints. One is forced to admire the charming beauty of the head of Roxana, even in the presence of Raphael himself (Fig. 407).[1] The numerous Cupids in the air underneath are delightfully *naïve;* and the foremost figure of Alexander's escort is of the highest type of youthful beauty. But in the drapery we miss the noble style with which Raphael and Michel Angelo have familiarized us: besides, in the second picture especially, every higher law of composition is disregarded; though here, too, the eye is sufficiently occupied in contemplating the consummately beautiful female figures.

Later the master went back to Siena, where he executed his most finished works, and infused new life into the sadly-decayed Sienese school. Among his finest productions are the frescos executed by him in the Oratory of S. Bernardino, in company with Beccafumi, and with Girolamo del Pacchia, who has hitherto been erroneously confounded with the insignificant Pacchiarotto. The Assumption of the Virgin, the Temptation, Mary in the Temple, and the Coronation of the Virgin, are by his hand. They are all full of beauty and profound feeling; but the grouping in the last named is not very good, nor is the picture sufficiently elevated in its characterization. No less admirable are his figures of saints, especially the St. Sebastian and the St. Jerome in the Chapel of S. Spirito. In the Oratory of S. Caterina he also executed several frescos from the lives of the saints; but it is not easy to appreciate these, on account of the darkness of the place. He treated the same legend in a chapel of S. Domenico (Fig. 408), where he has represented the ecstasy of the saint, and her swooning, with the deepest feeling and the noblest expression of pain. In the Palazzo Pubblico there are also several frescos executed by him, among them separate figures of SS. Victor and Anastasius, both full of nobility and grace. Of his not numerous easel-

[1] The illustration above is after a very successful drawing by my friend Prof. Louis Jacoby, engraver on copper.

paintings, an Adoration of the Magi in S. Agostino, and a large Descent from the Cross in S. Francesco, are worthy of mention; but a St. Sebastian in the Uffizi at Florence — a charmingly beautiful work, portraying with marvellous truth the saint's mental agony — deserves to be ranked with the noblest creations of any age. The influence of Soddoma,

Fig. 408. St. Catharine of Siena receiving the Stigmata in a Swoon. Soddoma. Siena.

blended with the still more powerful influence of Raphael, can be recognized in the paintings of that excellent architect, Baldassare Peruzzi, who, though not always free from mannerisms, nevertheless, in his beautiful fresco of the Madonna in S. Maria della Pace at Rome, has produced a really noble and skilfully-executed work.

To this list, finally, may be added the name of a Veronese artist, Gian Francesco Carotto, of the school of Mantegna. In his finely-composed and delicately-conceived pictures there is evidence of an original interpretation of the influence of Leonardo. One of his principal works, dating from 1528, is in S. Fermo at Verona, — an altar-piece representing the Madonna and St. Anne borne upon the clouds, and surrounded by beautiful angels: beneath are four saints, — figures in spirited movement.

B. MICHEL ANGELO AND HIS FOLLOWERS.

Michel Angelo Buonarroti [1] of Florence (1475–1564), already known to us as an architect and a sculptor, stands side by side with his senior Leonardo as co-author of the new epoch in painting, and at the same time as one of the first and greatest masters of this art. Nay, it may be affirmed, that as regards elevation, force, and depth, in boldness of action, and grandeur of form, he has never had a peer. Though his predilection was for sculpture, it so happens that his best works are his paintings;

[1] Denkmäler der Kunst, plate 77. Compare Vasari: Vita del gran Michel Angelo Buonarroti (in his Lives). Quatremère de Quincy: Histoire de Michel Angelo Buonarroti. Paris, 1835. J. Harford: The Life of M. A. Buonarroti. London, 1858. 2 vols. H. Grimm: Leben Michel Angelos. Hanover, 1863. 2 vols. Gotti: Vita di M. Buonarroti. Firenze, 1875. 2 vols. A. Springer: Michel Angelo in Rome. Leipsic, 1875. [Ascanio Condivi: Vita di M. A. Buonarroti, Roma, 1553; a second edition, Florence, 1746. Bottari: Lettere Pittoriche, &c. Florence, 1754–73. Charles Clément: Michel-Ange; Léonard de Vinci; Raphael. Paris, 1866. The Gazette des Beaux-Arts in 1876 devoted an entire number to Michel Angelo, most beautifully illustrated by the first hands, — Jules Jacquemart, Gaillard, and others. The number also contains a good bibliography of works on the subject of Michel Angelo. The art-periodical, L'Art, in the first volume for the year 1875, contained a great deal of material relating to Michel Angelo, and many fine illustrations. See also Henri Beyle (De Stendhal) in his Histoire de la Peinture en Italie. Paris, 1817 and 1861. A. F. Rio: Michel-Ange et Raphael. Paris, 1857. Charles Blanc: Michel-Ange. Paris, 1875. (Extracted from his Histoire de Peintres de toutes les Écoles.) E. De Toulgoët: Les Musées de Rome. Paris, 1867. Jacob Burckhardt: Der Cicerone (Leipsic, 1874), 3 vols. Anton Springer: Raffael and Michelangelo. Leipsic, 1877–78. C. Heath Wilson: Life and Works of M. A. Buonarroti. London, 1876. Wilson's book is very valuable, from its account of the frescoes in the Sistine, examined by the author from a scaffold erected expressly for his use. Meyer's Reisebuch. Italy. 5 vols. By Dr. Gsell-Fels. Leipsic, 1875. Charles C. Perkins: Tuscan Sculptors. London, 1864. 2 vols. Charles Christopher Black: M. A. Buonarroti; his Life and Labors. London, 1875. See also John Ruskin: The Relations between Michel Angelo and Tintoret, seventh of the Course of Lectures on Sculpture delivered at Oxford, 1870–71. London, 1872.]

for the art of painting alone could afford him a field sufficiently large for executing his designs. The same giant mind which animates his sculpture lives also in his paintings. Easel-pictures were not in his line: the ideas that could be compressed into such narrow space he preferred to give expression to in marble; or else he left to others the execution of such works. On the other hand, he himself, alone and unaided, painted the two largest frescos ever executed down to that time, independently of all tradition, whether artistic or ecclesiastical. In these wonderful productions he exhibited a force and power before which even the greatest artists among his successors have bowed in homage.

Michel Angelo received his earliest lessons from Domenico Ghirlandajo, who was filled with amazement at the rapid development of his pupil's talents. He of his own accord diligently made sketches after Masaccio's great frescos in S. Maria del Carmine, and at the same time studied with the utmost care the remains of ancient art. Of the vigor and independence of his mind in these early days we have evidence, not only in his first sculptured works, but also in a panel-picture of the Holy Family still preserved in the Uffizi at Florence. The Madonna sits on the floor, with her feet under her, having just closed the volume of the Gospels on her lap, and extends her hands toward the child, which is held out to her by Joseph, who is seated behind her. The background is filled with figures leaning against a parapet: the only object of introducing them seems to be to satisfy the artist's desire to represent the human form. The group itself is in its motive very far-fetched, and therefore not very interesting, despite the solid merit of its portraiture. Even thus early the master so sternly eschewed all external, sensuous grace, as to execute his work in a subdued tone and in distemper.

More after his own taste, undoubtedly, was a commission received from the municipality of Florence for a design of a battle-piece, to be painted in the great hall of the Palazzo Vecchio, where Leonardo had been already engaged in painting. He selected for the motive of his picture the instant before the

battle, when the soldiers — having, without a thought of impending danger, leaped into the Arno to bathe — are unexpectedly

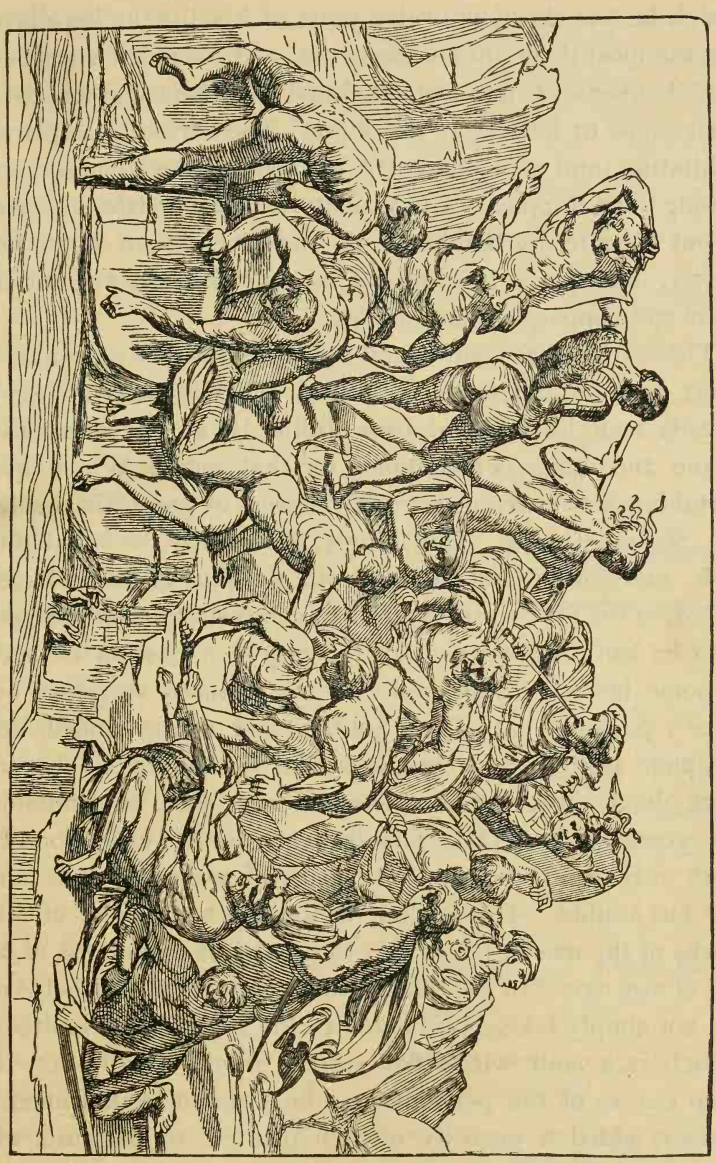


Fig. 409. Michel Angelo's Cartoon for the Soldiers bathing. Florence.

summoned to arms by the trumpet-call (Fig. 409). His cartoon, when completed (1505), so excited the admiration of his contem-

poraries as to quite cast into the shade Leonardo's work. With a consummate knowledge of the human body, to the study of which he had devoted twelve years of his life, he here brought out the most diversified movements, — the sudden surprise, the varied efforts of the men to hurry on their clothes, to seize their arms, to hasten to the fight. The cartoon was placed on exhibition, and was diligently studied by the younger artists, among them Raphael. Unfortunately, however, it was destroyed, — out of spite, by Bandinelli, if Vasari's account is to be believed; and now it is known to us only through ancient imitations and copperplate engravings.

This cartoon, as also several sculptured works, so added in a short time to the fame of Michel Angelo, that, as we have already seen, he received from Julius II. an invitation to visit Rome, and design a monument for that pope. When this undertaking was delayed, he was ordered to paint the ceiling of the Sistine Chapel. Unwillingly, reluctantly, he set about this task; and nothing but the iron will of Julius II. could have prevailed on the fiery-spirited artist to complete the work, especially after he had precipitately quit the city in a passion on account of some fancied injury, and was only induced to return by the Pope's personal entreaty. Solitary and single-handed, and in complete retirement from the world, Michel Angelo began his work about 1508, and completed it, with some intermissions, a few years later (1512). That he spent in the execution of this work only the incredibly short space of twenty months is nothing but a fable. This ceiling is the most complete of all the works of the master: it is also the grandest monument of painting of any age. In the distribution of the work, Michel Angelo did not simply take, as he found it, the form of the vaulted roof (which is a vault, with a flat surface in the middle, set in the deep curves of the pendentives like a mirror in its frame), but, further, added a quantity of rich painted architecture, which, though of itself it appears rather arbitrary, nevertheless serves his purposes admirably. The long plane surface in the middle

of the ceiling was so divided as to represent in eight frescos, alternately wide and narrow, the principal scenes of Genesis, from the creation to the deluge (Fig. 410). On the broad triangular pendentives of the vaulting are the seated figures of the prophets and the sibyls, who prophetically announced the coming of the Messiah (Fig. 411). In the four corresponding corner-spaces (?) are represented the Brazen Serpent, Goliath, Judith, and Esther, signifying the fourfold redemption of the people of Israel. On the spandrels and window-arches are the ancestors of Mary, silently awaiting the coming of the Saviour. To this highly suggestive and impressive display of scenes and personages he added, furthermore, on painted pedestals and in other subordinate positions, a host of noble figures in tints of gray and bronze, which simply serve to give to the architectural *ensemble* an

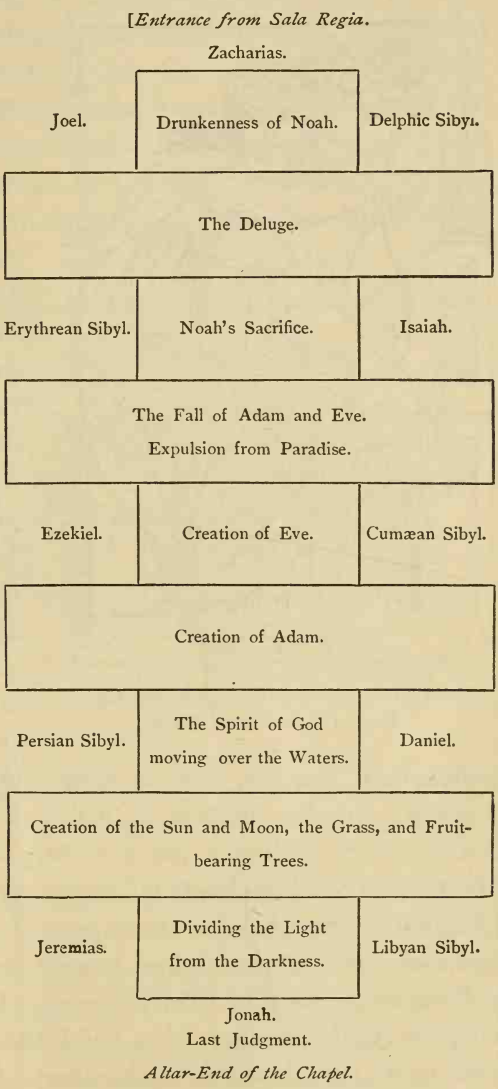


Fig. 410. Disposition of Frescos on the Ceiling of the Sistine Chapel. From the Guide-Book of Dr. Gsell-Fels.]

incomparable animation, without, however, confusing the eye, or disturbing the repose of the whole.

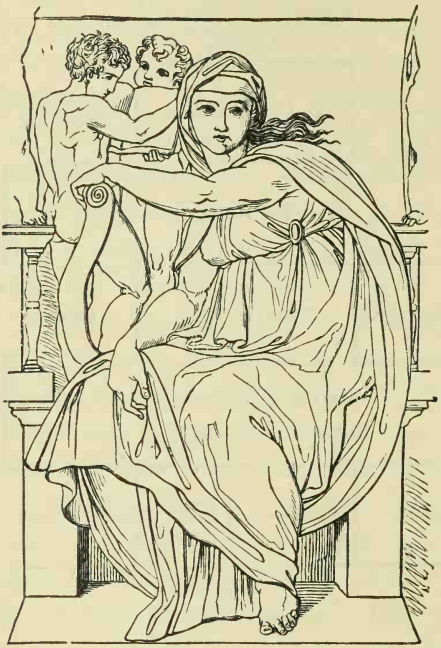


Fig. 411. The Persian Sibyl. From Michel Angelo's fresco. Sistine Chapel, Rome.

Words can give but a faint conception of the unfathomable depth and the inexhaustible richness of this work. We will simply hint at a few of its most striking features. In the first place, the narratives of Genesis are here treated with a grandeur such as will hardly ever again be produced by art. The form of the Father as he comes attended by cherubs, and, as it were, borne on a mighty wind, to separate Light from Darkness (Fig. 412, and the larger figure of the Father, Fig. 413), to assign to the heavenly bodies their courses, and to create the first man, is full of majesty. In the creation of Adam, an electric spark of animation seems to enter the members of the slumbering form when it is touched by the Creator, and to wake it into life. The first human beings are represented as befits a primeval race, possessed of the highest beauty and of unimpaired vigor; while over the form of Eve, who comes forth at God's command with the timid manner of a child, the master has diffused a sweetness and loveliness elsewhere foreign to his works. Throughout, he, with a few strokes, produces at the same time the deepest and the highest effects. Hence his prophets and sibyls are to be reckoned among the most wonderful produc

tions of art. Raised high above the human level, and at the same time bearing the deepest impress of meditation and abstraction, of inquiry and of speculation, they seem, in their solemn self-absorption, to typify the ardent longing, the painful yearning, of ages and nations for the promised Redeemer. Truly grand, and simple too, are the four representations of the Deliverance of the Israelites, which, like all the other scenes in these frescos, have reference to the Messiah and his work of redemption. In the thirty-six groups of the Ancestors of the

Fig. 412. Creation of Light. From Michel Angelo's Fresco in the Sistine Chapel, Rome.

Virgin Mary (Fig. 414) the same fundamental idea of a painful, longing expectation, is conveyed in a multitude of striking subjects; while the attitudes, the grouping, and the gestures display a simply overpowering wealth of inventive faculty. Finally, the many nude figures, which fill every vacant space on the painted pedestals and cornices of the vaulting with their noble beauty, must be ranked with the noblest works of their kind in the whole domain of modern painting. They show in a wonderful way the mastery of form, and the boldness

and vigor of imagination, in virtue of which Michel Angelo was supreme in his art.

Again: though the plastic character is predominant, there is a successful coloring, and a depth and warmth of tone, which are still distinctly visible, despite the coating of black from the incense smoke and the candles, which grows thicker from year to year. The whole work gives most convincing proof of the unconquerable energy of the master, more especially when

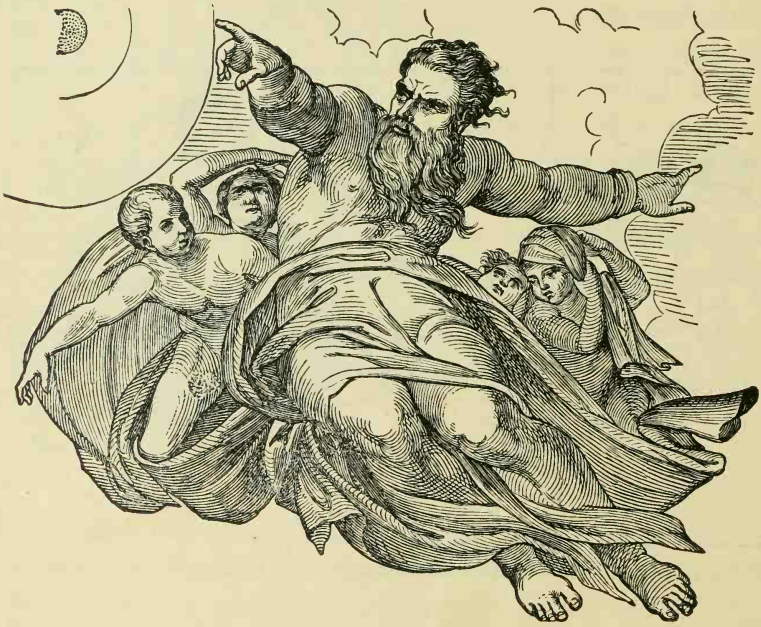


Fig. 413. Figure of the Almighty. From the Group represented in Fig. 412.

we bear in mind that this was his very first attempt in the difficult technique of fresco-painting.

Some thirty years later, and when he was well advanced in years, Michel Angelo, by command of Pope Paul III., painted his Last Judgment on the altar-wall of the same chapel (from about 1534 till 1544). Here he more boldly than ever departed from all the traditions of Christian art. Whoever should expect

to find here the well-ordered rows of the elect of saints and angelic choirs, &c., forming a nimbus of heavenly glory around the Redeemer as he sits upon his throne of ethereal light and splendor, would meet with a sad disappointment. Michel Angelo wished to portray in the most violent movements of the human body the fierce rage of the passions: and only one

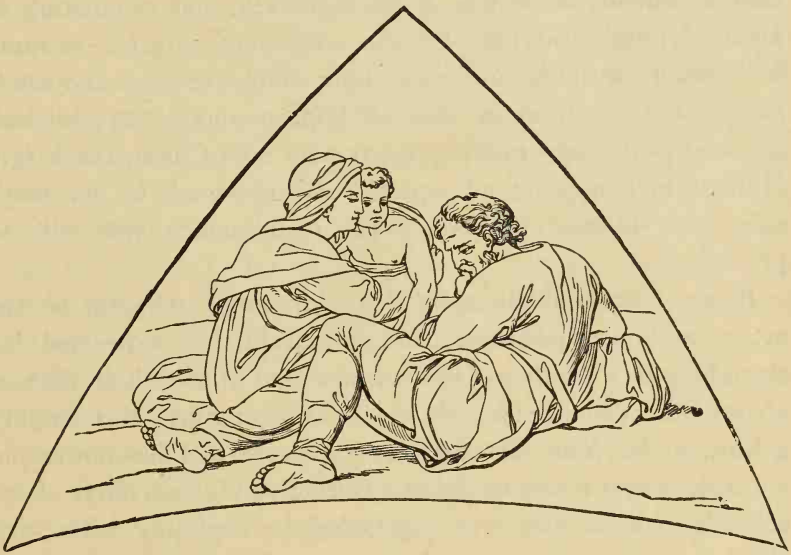


Fig. 414. Group of the Ancestors of Mary. From the Fresco by Michel Angelo. Sistine Chapel, Rome.

scene in the Judgment is fitted to his purpose; namely, that in which the world-appalling sentence is pronounced, "Depart from me, ye cursed!" Terror, despair, impotent rage, the conflict between fear and hope, are everywhere visible; but they are not the emotions of Christians who have sinned, and have been shut out from all hope of salvation, and who have awakened to the terrible fact that for them heaven is forever lost: on the contrary, one imagines that he sees before him the ancient Titans and Giants, as they are hurled by Zeus the Thunderer down into the abyss. And the tumultuous angels

in the air around, bearing in their hands the instruments of martyrdom, seem, in full accord with this idea, to cry aloud for vengeance; the saints, as they congregate around the throne, demand justice; the struggles of the damned with the fiends of darkness become a contest between athletes for life and death; even the grim ferryman in his boat below, who beats back with his oar the wretches who beg to be taken in, — an idea already made use of by Signorelli, and originating in Dante's Purgatorio [the Inferno, canto iii. — *Ed.*], — is quite in harmony with the merciless tone which pervades the whole piece. Finally, to show that all hope of mercy has vanished, she who is the never-failing intercessor with Christ, the Virgin Mother, in her profound agitation hides herself by her Son's side, and shudderingly averts her countenance, generally so gracious.

If we place ourselves at this extreme stand-point of the artist, we must, perforce, confess that he has expressed his thought with a depth and force unmatched in the whole domain of art. In defiance of all the laws of nature, this mighty genius, so far from showing any impairment of his powers in old age, actually attains in this work the highest pitch of excellence. Who has ever succeeded in depicting with such absolute mastery of the whole domain of form, and with such unerring hand, every imaginable grouping, distortion, foreshortening, every possible movement of rushing, falling, climbing, wildly-agitated human figures, as he has given them here, when he was a man of almost seventy? But though the prudishness of modern times has (by command of Paul IV.) in divers ways altered the original appearance of this fresco by painting over many of its nudities, and though the fumes of incense have clouded its once bright colors, we can nevertheless still perceive with what skill the artist contrived to produce in this great fresco, with its height of sixty feet, an unequalled clearness and harmony of effects, in spite of the enormous multitude of figures it contains. Yet, though he will ever live

in this painting as one of the greatest of artists, it is not to be denied that we no longer see in it the native majesty, the devotional spirit, and the symmetrical beauty, of his ceiling frescos; and that, in his Last Judgment, he has given free scope to that mighty demoniac force which was destined soon to hasten the downfall of art.

To this same later period of his life belong two other frescos in the Capella Paolina of the Vatican, — the Conversion of Saul, and the Crucifixion of Peter. These lay for a long time covered with grime, but have now been cleaned; and both, but especially the first, exhibit a high degree of dramatic spirit.

There appear to be no easel-pictures by his hand, with the exception of the Holy Family already mentioned, and an unfinished Madonna with Angels, in the possession of Mr. Labouchère of London.[1] As we have said, he had no liking for this class of pictures, and painted them but seldom. Of the picture of Leda, which he executed in distemper, there is an old copy in the Royal Castle at Berlin. Other work of this kind was done by his pupils, and imitators after his designs. He especially employed in this way Fra Sebastiano del Piombo (Luciani, 1485–1547), who had acquired a masterly power of coloring in the Venetian school under the influence of Bellini and Giorgione, and who understood how to turn his skill to account in portraying the grand thoughts and forms of Michel Angelo. He is probably the author of a painting now in the National

[1 Now in the possession of the National Gallery, London. It is the one often called the Manchester Madonna, because it was first publicly exhibited at the Manchester Exhibition in 1857. See Gazette des Beaux-Arts, première période, i. p. 264, where it is engraved; as also in the number for 1876 already spoken of. Mr. Morris Moore, who was the first to publish the fact that this picture, long vaguely attributed to Domenico Ghirlandajo, was in reality a work of Michel Angelo, — an attribution now officially and universally acknowledged, — has also in his possession a remarkable easel-picture by Michel Angelo, which he calls the Madonna of the Lectern. It is a picture of the most curious interest, and of the highest value for the study of the master in his early development. The Entombment — a tempera picture containing seven figures, but still unfinished, and purchased for the National Gallery in 1868 — is another authentic easel-picture of the master's. It is described and engraved in the Gazette des Beaux-Arts, Michel Angelo, volume for 1876, p. 120.]

Gallery, London, representing the Dream, — a poetico-allegorical composition of the master's, — copies of which are also found in other places. The masterpiece of this excellent artist

Fig. 415. The Raising of Lazarus. By Sebastian del Piombo. National Gallery, London.

— the Raising of Lazarus, which occurs in the same collection (Fig. 415) — is also probably founded on a design by Michel Angelo. It was executed in 1519, while Raphael was engaged

on his Transfiguration on Mount Tabor; and was designed to rival that famous painting. To the same period (1520) belongs the large and beautiful panel-picture of the Martyrdom of S. Apollonia in the Pitti Gallery at Florence. A Crucifixion, of deep expression, and finely executed, is in the Berlin Museum; as also a Dead Christ lamented by Mary Magdalene and Joseph of Arimathæa, — colossal half-figures, of intense tragic power of expression, and powerful delineation of form. That Sebastiano had already, as a pupil of Giorgione, attained high eminence on his own merits, is proved by the most important of his earlier works, — a St. Chrysostom in animated conversation with several other Saints. This painting, which is one of remarkable beauty, and characterized by great warmth of color, is to be seen in the Church of S. Crisostomo at Venice. This artist was also highly distinguished as a portrait-painter, as is evidenced by his great and boldly-conceived portrait of Andrea Doria in the Palazzo Doria at Rome; his magnificent portrait of a woman, formerly attributed to Raphael, — the Fornarina, as she has been erroneously named, — in the Tribune of the Uffizi (1512); and still another admirable female portrait in the Städel Museum at Frankfort.

Several compositions of Michel Angelo were also executed by Jacopo Pontormo (properly Jacopo Carucci), a pupil of Andrea del Sarto. Thus we have in the Palace at Kensington[1] and in the Berlin Museum an exceedingly animated picture of Venus caressed by Amor. Marcello Venusti, too, oftentimes imitated Michel Angelo's compositions: his best work of this kind is a small copy of the Last Judgment in the Naples Museum. It is specially noteworthy, because it was painted before such efforts were made to make the great picture accord with later ideas of propriety.

Among these imitators, Daniele de Volterra (properly Ricciarelli), a pupil of Soddoma and of Peruzzi, possessed most

[1 A slip of the pen for Hampton Court, where is, or was, a Venus and Cupid, painted, according to report, from a cartoon by Michel Angelo.]

originality and merit. His principal work is the famous Descent from the Cross, in the Church of the Trinita de' Monti at Rome, which is full of fine action and profound pathos. Less agreeable, on the other hand, is his crowded picture of the Slaughter of the Innocents in the Uffizi at Florence.

During the remainder of the sixteenth century the art of painting at Rome and at Florence [1] lives almost entirely upon the imitation of Michel Angelo, under the dominion of whose grand forms and bold ideas the whole age remained in powerless submission, until at last it had no creative power of its own remaining. It was the fashion to copy the exaggerated muscularity of his figures, but without his knowledge of anatomy; to ape in externals the attitudes, the strong postures and action, of his figures, without being able to infuse into them the animating soul; to delight in quantity, in colossal pictures, and unparalleled rapidity of execution, without ever thinking of putting into their works any genuine life, any thoroughness of execution, or aptness of characterization. The lofty ideal style was transformed into an odious mannerism, in which conscientious designing gave place to superficial dexterity, and color utterly lost all truth, warmth, and harmony. Only in simple portrait-painting was any meritorious work done. The chief representatives of this art were (at Florence) Giorgio Vasari of Arezzo (1572–74), — one of the most loyal of the admirers of Michel Angelo, and well known on account of his attractive "Lives of the Artists of Italy," which forms the groundwork of all later histories of Italian art, — and Francesco Salviati (properly de' Rossi) and Angiolo Bronzino, of whom the last-named still ranks very high as a portrait-painter.[2] In Rome the prin-

[1] Denkmäler der Kunst, plate 88.

[2] But Angiolo Bronzino's allegory in the National Gallery, London, — Love caressing Beauty, — must not be forgotten. It is one of the most beautiful pictures of the artist's own time, or of any other. A notion of Bronzino's art in portrait-painting may be gathered from the certainly excellent picture attributed to him in the Bryan Gallery of the New-York Historical Museum, — Portrait of a Princess of Florence, No. 226, Catalogue of 1877.]

cipal representatives of the degenerate mannerism of the day were the brothers Taddeo and Federigo Zuccaro. In nearly all of these artists we see good original talent perverted by the false taste of the period.

C. OTHER FLORENTINE MASTERS.[1]

So rich in artistic gifts was the favored city of Florence, that besides the two great masters, Leonardo and Michel Angelo, it produced some other able painters who succeeded in attaining high independent rank and a free and noble style.

First among these was Fra Bartolommeo, or, as he was called before he entered the priesthood, Baccio della Porta (1475–1517). He received his early training from Cosimo Rosselli, but soon came under the powerful influence of Leonardo, whose depth of characterization, and whose delicate method of color, he strove to master. We see in the Uffizi two of his pictures dating from this early period, — the Nativity and the Circumcision of Christ, both exhibiting the scrupulous finish of miniatures. Baccio had already won great distinction in his art when the condemnation and burning at the stake of his friend Savonarola (1498) gave him so severe a shock, that he entered the Dominican Order, and sought to renounce art altogether. It was only at the urgent entreaty of his friends and brethren in the order that he returned again to the art he had abandoned; and when, in 1504, Raphael came to Florence, he became attached to the worthy *fráte*, learned from him his method of color, and, in return, gave him instruction in perspective. Fra Bartolommeo's peculiar sphere is devotional painting; and here he stands the equal of the greatest and noblest masters. His figures are full of deep sensibility, and at the same time free in their action, nobly draped, and of a ripe beauty. But what, above all, contributes to the impressiveness of his pictures, is the magnificent grouping, the well-balanced composition of the whole, — an effect which, nevertheless, is produced without any

[1] Denkmäler der Kunst, plate 76.

sacrifice of freedom. In his coloring we see still further developed the same delicate gradation which Leonardo exhibited, and by which he laid the foundation of the art of aerial perspective; and in his best works he combines a rare strength and depth with a bright freshness of coloring. In fresco he did but little, and of that little not much now remains. Still, what is left of a Last Judgment, executed in 1499 in the Convent of Sta. Maria Nuova at Florence,[1] is very well worthy of notice. It consists of two rows of magnificent figures of apostles and saints sitting enthroned on clouds, with Christ represented in the midst of them in the fulness of majesty and divine repose, — a work which is said to have exerted a decisive influence on the youthful Raphael. Several of the finest of his many altar-pieces are still to be seen at Florence. To his early period belongs the Madonna appearing to St. Bernard, in the Gallery of the Academy. It is not altogether successful in the expression of the Virgin and the Angel; its coloring, too, is glaring and inharmonious, after the manner of most of the early Florentine painters: nevertheless, the figures of the saints are full of dignity. Most of his other works belong to his second epoch. Thus there is a Madonna accompanied by Saints in S. Marco, — a work of very high merit, full of power, and marked by great depth and warmth of coloring. Then there is a Resurrection with four Saints in the Pitti Gallery, — a picture full of impressive dignity and beauty. In the same gallery is his Descent from the Cross, — one of the grandest works of the artist (Fig. 416), full of an expression of deep anguish, strikingly shown, in its different degrees, in the figures of John uttering violent lamentations, of Mary utterly bowed down by her affliction, and of Mary Magdalene giving free way to her grief and her tears. The Pitti Gallery likewise contains the colossal figure of St. Mark, which the master painted expressly

[1 See in the English edition of Kugler's Hand-Book a description of the fresco, with a woodcut. It has been removed from the wall on which it was painted, and is placed in one of the small courts near the hospital, where, says Kugler, it is fast perishing.]

as his answer to the accusation that he was unable to paint large figures. Here the drapery is remarkably fine and impressive; but the action of the piece is rather stiff, the face rather empty in expression; and there is no mistaking the unfavorable influence of Michel Angelo's frescos on the ceiling of the Sistine Chapel. One of the most beautiful compositions of this artist is an unfinished picture on a brown ground, now in the Uffizi. It represents the Madonna seated, with her Child, the little St.

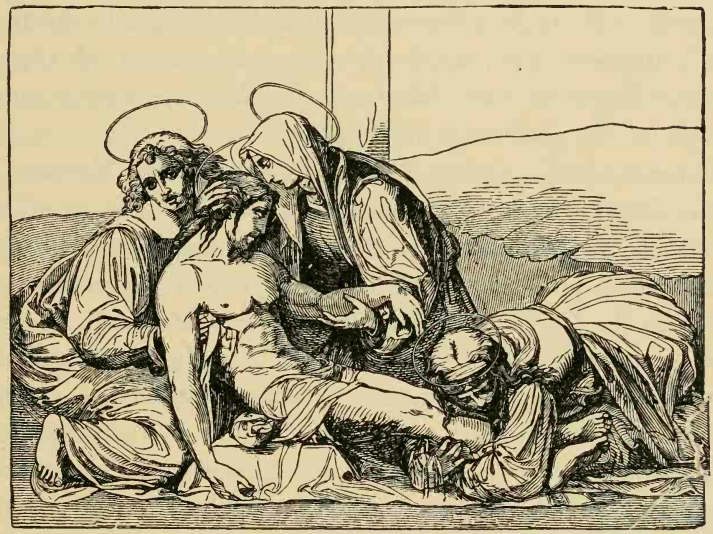


Fig. 416. The Descent from the Cross. By Fra Bartolommeo. Pitti Palace, Florence.

John, and St. Anne, and surrounded by several Saints. It is an extremely beautiful and pleasing picture, of admirable symmetry in its composition, impressive and grave in its expression. There are other important pictures by him in the churches of Lucca. In the Cathedral of S. Martino is an altar-piece representing the Madonna enthroned, attended by Saints, and by Angels playing on musical instruments (1509). The expression of this work is noble, and its coloring brilliant and harmonious

To the same year belongs a painting in S. Romano, representing God the Father with hovering Angels, and Mary Magdalene and St. Catharine of Siena beneath, — one of the most perfect creations of art, and in beauty, dignity, and grace, to be compared only with Raphael's works. On the other hand, the Madonna della Misericordia in the same church, which dates from the later years of the master, though its separate parts are very fine, is nevertheless not free from awkward grouping and far-fetched attitudes; and hence the effect is disappointing. Outside of Italy, paintings executed by this artist are very rarely met with. There is a Presentation in the Temple in the Belvedere collection, Vienna, two notable altar-pieces of the Enthroned Madonna with Saints in the Louvre, and a similar picture in the Cathedral of Besançon.

A worthy colleague of Fra Bartolommeo was Mariotto Albertinelli, who adopted his friend's style, and who often completed the latter's works. This was the case with a fresco in Sta. Maria Nuova, and an altar-piece of the Assumption of the Virgin in the Berlin Museum. His finest work is the Temptation, in the Uffizi Gallery. It is full of a graceful and deep sensibility, and at the same time is remarkable for the easy flow of the drapery, and for the noble rhythm of its composition. The cordial meeting of Mary and Elisabeth is here treated much after the same manner as in Andrea Pisano's bronze door of the Baptistery, save that the painter has intensified the expression, and more fully developed the picturesque contrast between the older Elisabeth and the younger Mary.

Freer and more independent was the development of a younger artist, — Andrea del Sarto (1487–1531).[1] A pupil of Piero di Cosimo, he, like so many of his contemporaries, was powerfully stimulated by the study of the two famous cartoons of Leonardo and Michel Angelo. Still, as he further developed, the gifted Andrea departed from all the previously-received

[1] Denkmäler der Kunst, plates 76, 79. Andrea del Sarto, von A. von Reumont, Leipsic, 1835.

methods of Florentine art, and became a colorist, whose equal had up to that time never appeared in Italy, and, if we except the Venetian school and Correggio, has never since been seen. What was handed down to Andrea as the precious heirloom of Florentine art — though here we must recognize also the special influence of Fra Bartolommeo, twelve years his senior — was the pregnant style of design, the fine sense of symmetry in composition (to which, however, he gave greater freedom by the rich and varied spirit of his single figures), and, finally, a dignified treatment of drapery. But the chief excellence of Andrea, as compared with his contemporaries, is his incomparable blending of colors, his delicate flesh-tints, and his golden chiaroscuro, the transparent clearness even of his deepest shadows, and his entirely original and perfect style of modelling. In the course of his short life, troubled as it was, besides, by an ill-starred passion,[1] he displayed an amazing fertility. He executed several large frescos, and raised that art to an unprecedented degree of perfection in coloring. The panel-pictures painted by him are very numerous; and though of these some are rather hastily executed, unfinished, and either in glaring colors or too pale and faint, still the majority of his authentic works possess a high degree of beauty. Like Fra Bartolommeo, he restricted himself to religious pictures; but he does not, like Bartolommeo, look at his subjects from the point of view of deep religious feeling and a high ideal conception, but rather from that of worldly grace and loveliness. We oftentimes miss in his works the warmer sympathy of the master, and detect a certain indifference in his frequent repetition of the same type of countenance. Now and then, however, his works are enlivened by a noble expression of true sentiment; and nearly always

[1 There is room at least for hoping, almost for believing, that the dark side of Andrea's story has been greatly exaggerated, and that neither he, nor his wife Lucrezia del Fede, is deserving of the unqualified censure with which it has long been customary to couple their names. See the Gazette des Beaux-Arts for December, 1876, and for January, March, and April, 1877, for a valuable series of articles on Andrea del Sarto, by M. Paul Mantz, with many illustrations.]

there is some genial trait that has a pleasant effect on the beholder.

Of his frescos, the first three in the vestibule of the Compagnia dello Scalzo at Florence are the earliest. Executed in chiaroscuro, they represent the history of John the Baptist: the scene where John baptizes the multitude is especially characteristic, and full of life. In later life he completed this series, adding to these three six other frescos, some of them possessed of great merit. He next painted, between 1511 and 1514, the frescos in the vestibule of S. Annunziata, — five scenes from the life of S. Philip Benizzi, the Adoration of the Magi, and the Birth of the Virgin, — works not possessing any high dramatic force, it is true, but composed with great skill, full of vigorous life, and of finely-developed and brilliant coloring. His style and his mastery of the beauty of color are seen at their best in the celebrated Madonna del Sacco, a fresco in the same church, executed at a considerably later date (1525).[1] A work of like perfection is the Last Supper in the refectory of the Convent of S. Salvi at Florence. True, it is not to be compared for depth and power with Leonardo's Last Supper; yet it is equally animated, and admirably grouped.

We can mention only the most important of this master's very numerous panel-paintings. In the Pitti Gallery are several Madonnas and Holy Families, which portray the same simple subject in manifold variations. A Madonna enthroned on clouds, with four Saints beneath, is not one of his most expressive pictures; but it is of very refined tone, and executed in a warm chiaroscuro. An Annunciation is painted with greater freshness, and with more power; but at the same time it is harsher, and in the drapery it is even glaring. Another and somewhat smaller Annunciation, in which the Angel kneels while the Madonna is seated, is extremely unsatisfactory in its

[1] Published in the Pitture a fresco d' Andrea del Sarto nella compagnia dello Scalzo. Firenze, 1830. [The Madonna del Sacco is not in the church, but is in the lunette over the outside of a door that leads from the cloister into the transept.]

expression, though in coloring it is light and brilliant. One of the most remarkable paintings in the same collection, that of Four Saints absorbed in a disputation about the Trinity, is one of the most perfect of Andrea's works, whether we regard the superb action of the noble figures, the strength and delicacy of the treatment, or the splendid grouping. Further: the Tribune of the Uffizi contains the celebrated Madonna di S. Francesco, dating from the year 1517, — one of Andrea's masterpieces. Mary stands on a pedestal, a grand and imposing figure, holding in her arms the Child, who, with much grace and naturalness, is embracing her neck with his little arms. On the right is S. Francis; on the left, S. John, — both noble figures, and highly expressive; while the coloring of the entire work shows wonderful depth and clearness.

Soon after the completion of this picture (1518) Andrea was summoned to the French court by Francis I., who received him with distinguished honor. Unfortunately, he who as an artist was so worthy of respect, was, as a man, weak, and devoid of character. He suffered himself to be allured back to Florence, frivolously abused the king's confidence, and was compelled to spend the remainder of his life at home, without ever finding a wider field for his activity, being dragged down by unworthy associations. That, notwithstanding this, he was able to accomplish so much excellent work (for instance, the later frescos already mentioned), reflects all the more glory on his better genius.[1] Of the paintings executed by him in France there still exists in the Louvre collection the beautiful figure of a Charity, who holds two children on her lap, while a third is sleeping at her feet, — a work of charming naturalness, and admirable effects of color (Fig. 417). To the later years of the artist's life belongs a large picture of the Madonna enthroned, with attendant Saints (1528), in the Berlin Museum,[2] in which

[1 But see the statement of the case made by M. Paul Mantz, in the Gazette des Beaux-Arts, as above cited.]

2 Denkmäler der Kunst, plate 76, fig. 6.

the splendid grouping, the lifelike characterization, and the luminous clearness of the coloring,[1] combine to produce the most pleasing effects. Of still later date (1529) is a no less excellent and famous painting in the Dresden Gallery, — the Sacrifice of Abraham.

Fig. 417. Charity. From a Picture by Andrea del Sarto. Louvre.

We must mention, as a co-worker and imitator of Andrea, Marcantonio Franciabigio, who, emulating him, painted in the vestibule of the Compagnia dello Scalzo two scenes from the

[1] Now ruined by careless cleaning.

history of S. John, and, in the vestibule of the S. Annunziata, the Betrothal of the Virgin: in the latter work he approximated with much success to the style of his far more eminent friend. Among the pupils of Andrea Pontormo, already mentioned, was a portrait-painter not unworthy of his master; while in his historical pictures he fell under the influence of Michel Angelo. Others of his pupils — such as Domenico Puligo and Rosso de' Rossi (died 1541), the latter of whom executed a good many works in France — fell into a pale, faint style of coloring, and suffered the beautiful coloring of Andrea to degenerate into an unnatural delicacy, and a straining after forced effects.

Finally, we may mention here Ridolfo Ghirlandajo, son of Domenico, and a pupil of Fra Bartolommeo, who in his earlier works (two scenes from the life of S. Zenobius in the Uffizi Gallery) gave evidence of high aspiration, but who afterward relapsed into a spiritless mannerism, and into the old inharmonious method of color of the early Florentine painters.

D. RAPHAEL AND HIS SCHOOL.

While the masters of painting, thus far considered, were of the Florentine school, we have now to turn to another great master of this art, who, in so far as his early development is concerned, was of the Umbrian school, — Raphael Santi (erroneously called Sanzio), a native of Urbino, born in 1483; died at Rome in 1520.[1] The thing that is most worthy of admiration in Raphael is a certain harmonious combination of all intellectual endowments, such as is but rarely seen even in the greatest artists: in only one other and very similar master, of another art indeed, — Mozart, — does it occur in the same degree of perfection. While in other men, even of the first rank, one gift or another

[1] Denkmäler der Kunst, plates 78, 79. J. D. Passavant: Rafael von Urbino. Leipsic, 1839, *et seq.* E. Förster: Raphael. 2 vols. Leipsic, 1867, *et seq.* H. Grimm: Das Leben Raphaels. Berlin, 1872. With this, however, compare Springer's article in the Zeitschrift für Bildende Kunst, vol. vii. part 3. [Charles Clément: Michel-Ange; Léonard de Vinci; Raphael. Paris, 1866. Dennistoun's Dukes of Urbino. 3 vols. London, 1851. A. F. Rio: L'Art Chrétien. Anton Springer: Raffael and Michelangelo. Leipsic, 1877–78.]

predominates, — whether it be the gift of strong characterization, or that of producing the highest expression of the sublime, — in Raphael, on the contrary, we find all the individual traits of intellectual life incomparably equipoised; and the highest expression of this harmony is perfect beauty. But this beauty does not consist merely of sensuous loveliness or fascinating grace: it is thoroughly permeated by thought, and strongly characterized. Each beauteous form nobly and powerfully expresses one or another feeling of the soul, ranging from the tender to the sublime. It is a noble spirit of morality that gives it its full nobility.

This moral power we recognize, above all things, in the process of Raphael's development. As a delicate boy, he was bred amid artistic influences; inasmuch as his father, Giovanni Santi, was himself an estimable painter of the school of Perugino. After his father's death (1494), the young Raphael came to Perugia, and studied under that chief master of the Umbrian school. For the young pupil it was of great advantage that his genius got its first direction from a school whose works sprang from the inward feeling of the soul, and were inspired with exquisite tenderness. But that which, in the hands of Perugino, and nearly all the other artists of the Umbrian school, had fallen into a stereotyped mannerism, received from the youthful Raphael a new and genuine life, because it was received by him in a fresh and earnest spirit. As he grew to be a youth full of life and genius, and the school had nothing more to offer him, in his desire for a higher development he went in search of further incitements, and found them at Florence; which city he first visited for a short time in 1504, and made a longer sojourn there in 1508. The cartoons of Leonardo and Michel Angelo prompted him to earnest study; but at the same time his eyes were opened by the magnificent works of the early Florentine artists — from Masaccio down, and especially by the works of that master himself — to the wholefulness, variety, and depth of real life. He also assiduously

cultivated the acquaintance of contemporary artists: in particular, it was from the noble Fra Bartolommeo that he learned not only a fresher method of coloring, but also the secret of symmetrical yet free grouping. Still, with all this gentle and almost feminine receptivity, the greatness of Raphael lay in the masculine vigor, in virtue of which he was enabled to blend together and assimilate these diverse influences, and, avoiding mere eclecticism, by his own native gifts to develop a style peculiar to himself.

At this point, in the year 1508, came the call of the art-loving Pope Julius II., who summoned him to Rome, there to be intrusted with the execution of most important works. Here begins for Raphael the epoch of his highest mastership, which found employment in the noblest and greatest subjects, and in an almost endless series of glorious works.

But the master was not even yet content with his achievements. In the full maturity of his powers, as he profoundly studied the works of Michel Angelo and the remains of ancient art, he found himself stimulated to fresh development; so that each succeeding work becomes the occasion of enlarging his knowledge. None of the results gained by contemporary art were disregarded by him. He always knows how to appropriate what is essential; what, in the works of other artists, is of genuine worth: and, even as regards coloring, many of his creations may well compare, in point of clearness, depth, and warmth, with the best works of the Venetian school. In the whole domain of the materials then at the disposal of art, he knew no limitations. He ranks as high in grand symbolic paintings as in bold historical compositions. He is as great a master in the dignified treatment of Christian subjects as in his graceful and animated treatment of ancient mythology; as great in portraiture as inexhaustible and thoughtful in religious painting, properly so called, and especially in Madonnas and Holy Families. And, with all this vast creative activity, he recognizes only one self-imposed limitation, — beauty: hence, though his span

of life was short, his works are imperishable. He steadily progressed: but he was ever true, beautiful, and pure, and freer than any other master from superficiality and mannerism; and he produced a vast number of works, elevating to men of every race and of every age, and before whose immortal beauty artists of every school unite in common homage.

Among the works of his first epoch are several pictures of the Madonna, two of which are now in the Berlin Museum. The earlier of these two paintings betrays some constraint in the treatment of form and in action, and is somewhat heavy in coloring; and, on this account, we may well hold it not to be a work of the master. But the later picture, a Madonna between St. Francis and St. Jerome, is a charming conception, with noble action, and clear, golden-toned color.[1] Still more finely executed, but marked by the same fervent spirit, is a little round picture of the Madonna, formerly in the Palazzo Connestabile at Perugia, but now at St. Petersburg, the property of the Empress of Russia. Next to this comes the Coronation of the Virgin in the Vatican collection. This, too, shows the influence of Perugino; but it is one of the best and purest works of the Umbrian school. At the close of this first, youthful epoch, stands the famous Sposalizio in the Brera at Milan (Fig. 418), — the Betrothal of the Virgin (1504). In this early work we see, combined with perfect clearness and warmth of coloring, a freedom in the grouping, a living beauty in the figures, a lightness and grace of movement, far surpassing the best efforts of the Umbrian school, and reminding us of the Florentine masters. A comparison with Perugino's painting in the Museum at Caen shows how far the pupil had even then outstripped that master. A noble domed edifice forms an impressive background to this picture.[2]

It was about this time that Raphael abandoned the school of Perugino; and in the succeeding four years of his sojourn at

[1] Denkmäler der Kunst, plate 78, fig. 2.

[2] There is an excellent engraving of this by R. Stang.

Florence falls the great turning-point of his artistic life, when the nice sensibility and beauty of form which he got from the Umbrian school were to blend harmoniously with the more

Fig. 418. The Betrothal of the Virgin (Lo Sposalizio). Raphael. Brera Gallery, Milan.

masculine life and stronger characteristics of the school of Florence. Under these new conditions his style acquired a

superb freedom, and a spirited freshness of expression. His Madonnas, before almost girlish, are now in the full bloom of maidenhood; and in drawing, modelling, and coloring, the artist gives proof of a vigorous independence. Among the earliest of his works exhibiting this transition we must reckon the simple yet strikingly beautiful Madonna del Granduca in the Pitti Palace at Florence. Then to the period succeeding his first brief sojourn at Florence are to be referred several works of greater compass; as, for instance, the fine painting inspired by Fra Bartolommeo, formerly in the Royal Palace at Naples, but now in the National Gallery, London,[1] which he executed at Perugia for the nuns of S. Antony of Padua. It represents the Madonna enthroned, accompanied by St. Peter and Ste. Catharine, St. Paul and Ste. Rosalia. At the foot of the throne the infant John presses eagerly forward to pay his homage to the child Jesus. The latter raises his little hand in the attitude of benediction, and the mother lovingly presses him to her bosom. Further: we have, dating from the year 1505, a splendid enthroned Madonna, with the noble figures of John the Baptist and St. Nicolas of Bari, at Blenheim in England, but originally painted for the Church of the Servi at Perugia. In the same year he painted in the Church of S. Severo at Perugia his first original fresco, — a Christ glorified, seated on a throne between two hovering Angels; overhead a Dove, and in the clouds a representation of God the Father; beneath, on each side, three superb figures of Saints seated on clouds. Here, too, the spirit of Florentine art pervades the loveliness and beauty of the Umbrian school; and the noble grouping of the whole may be regarded as due to

[1 This Madonna, called the Ripalda from the Duke de Ripalda who owned it, was offered to the Louvre for one million francs. See an article on the subject of this picture, Le Raphaël d'un Million, by M. Paliard, in the Gazette des Beaux-Arts for September, 1877. M. Paliard clearly proves that Raphael's picture was founded on a picture by Bernardino of Perugia, an artist little known. His name is not mentioned in the English edition of Kugler. M. Paliard proves his point by putting engravings from photographs of the two pictures side by side.]

the influence of Fra Bartolommeo's fresco in Sta. Maria Nuova.[1]

The effect of Raphael's second and more protracted stay at Florence was to adopt still more decisively the ways of Florentine art. Accordingly, the works dating from this epoch show a gradual progressive abandonment of his earlier ideas. To the beginning of this epoch is to be referred a Madonna from the Casa Tempi, now in the Pinakothek at Munich.[2] The Madonna is painted in a standing posture, tenderly pressing her Child to her bosom. Then come three mutually-related pictures of the Madonna, who is represented as seated in the midst of a pleasant landscape, and observing the graceful sport of her Child with the infant John. This same subject is treated with some constraint in the Madonna with the Goldfinch, in the Tribune of the Uffizi; freer and more unconstrained in the Madonna in the Meadow, in the Belvedere at Vienna; developed to consummate grace in the Belle Jardinière, in the Louvre at Paris (Fig. 419). Raphael carried out the same idea still further in a picture of the Holy Family to be found in the Pinakothek at Munich. Here Elisabeth and Mary, who face each other, kneeling, look with delight on the simple sports of the children; St. Joseph completing the strictly pyramidal grouping, which is nevertheless arranged with the utmost freedom. To this same period belongs the Ste. Catharine of Alexandria, now in the National Gallery, London, — one of Raphael's most charming figures. The saint stands amid a bright, delicately-drawn landscape. In treatment and expression the work resembles the Belle Jardinière; but in coloring it is warmer and softer. To the close of this epoch are to be referred the Madonna del Baldachino in the Pitti Gallery, Florence, which is unfinished, and the famous Entombment of the year 1507, in the Borghese Palace at Rome. As being the first work in which Raphael attempted to represent an event involving any dramatic action,

[1] See the engraving by Joseph Keller.

[2] Denkmäler der Kunst, plate 78, fig. 2. Admirably engraved by Raab.

this picture shows with what wonderful rapidity the powers of the artist, now only twenty-four years old, had developed, though neither in expression nor in action does entire freedom even yet appear.

Fig. 410. La Belle Jardinière. Raphael. Louvre.

It was about the middle of the year 1508 that Raphael received a flattering invitation to the court of Julius II., there to

I.

[The Fire in the Borgo is the only one of the four frescos in this room painted by Raphael.

W

II.

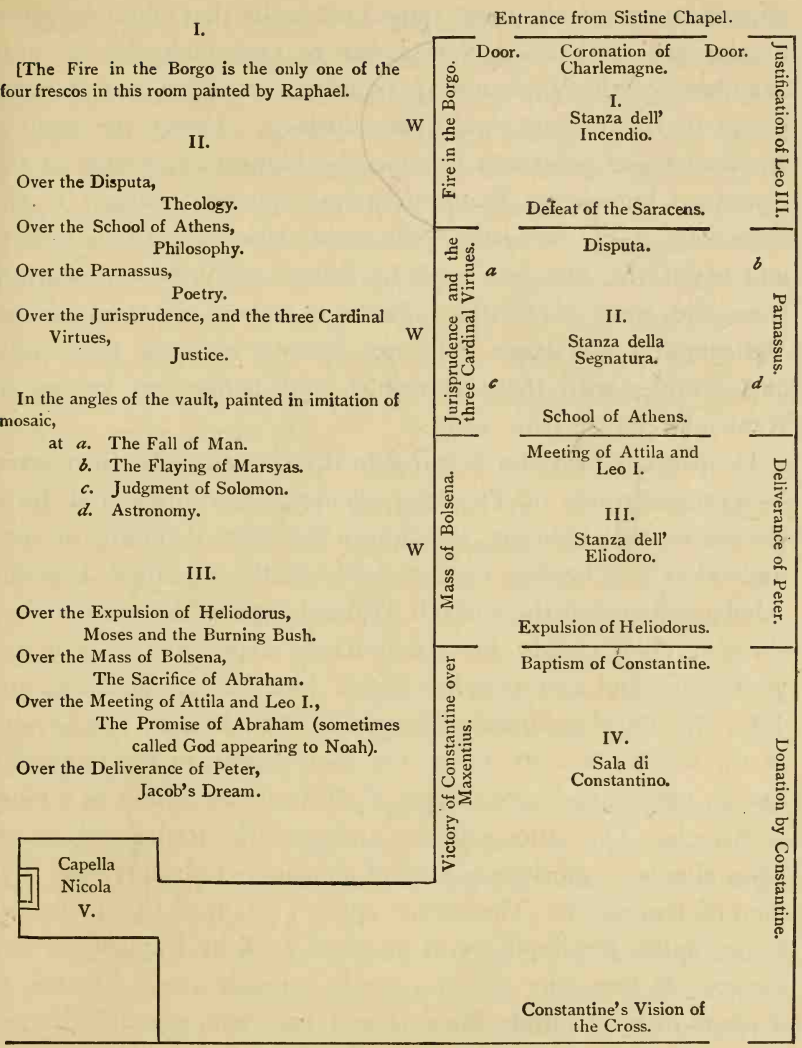
Over the Disputa,
Theology.
Over the School of Athens,
Philosophy.
Over the Parnassus,
Poetry.
Over the Jurisprudence, and the three Cardinal Virtues,
Justice. W

In the angles of the vault, painted in imitation of mosaic,
at *a.* The Fall of Man.
b. The Flaying of Marsyas.
c. Judgment of Solomon.
d. Astronomy.

W

III.

Over the Expulsion of Heliodorus,
Moses and the Burning Bush.
Over the Mass of Bolsena,
The Sacrifice of Abraham.
Over the Meeting of Attila and Leo I.,
The Promise of Abraham (sometimes called God appearing to Noah).
Over the Deliverance of Peter,
Jacob's Dream.



LOGGIE OF RAPHAEL.
From the Work of Canon Bleser.

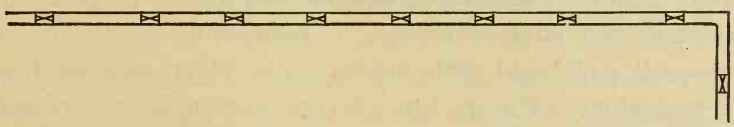


Fig. 420. Plan (to no scale) of the Stanze of Raphael, with the Capella Nicola V. (Capella San Lorenzo) and the Loggie of Raphael. The Capella Nicola V. was painted by Fra Angelico, with frescos from the lives of SS. Laurence and Stephen. In the plan, W. W. W. stand for windows. The doors and windows are not so symmetrically placed in reality as indicated in the plan.]

undertake one of the most important tasks that could be given to the art of that day: this was to embellish the splendid chambers of the Vatican with paintings in which the spiritual power of the Papacy was to be glorified. Under the hand of Raphael these paintings became the highest expression of the combined knowledge, the profoundest spiritual thought, of the time, and, at the same time, the culmination of all the efforts and of all the progress made in Italian monumental painting from the time of Giotto. Three chambers (Stanze) of the Vatican, and one large hall, are covered, both on their walls and ceilings, with these paintings, and hence are known as Raphael's Stanze (Fig. 420).

He painted first the pictures in the Camera della Segnatura, — representations of Theology, Poetry, Philosophy, and Jurisprudence; that is to say, the sum of intellectual activity as then understood. Theology is set forth in the so-called Disputa. Above is depicted the Church Triumphant; in the midst Christ throned upon clouds, his countenance expressive of a divine gentleness and compassion; beside him are the Madonna and John the Baptist, humbly interceding with him as the Saviour of the world; beneath these the Holy Spirit, in the form of a Dove; and, in the upper space of all, God the Father in a glory of Angels. On either side are arranged the Redeemed, seated upon clouds, — glorious shapes of consummate beauty, and freedom of treatment. The entire upper portion of this picture is the complete development of an early work by Raphael in San Severo at Perugia. On the earth beneath are a number of Fathers of the Church, Bishops, and Teachers, who are grouped about an altar, on which is the pyx containing the Host. This group is characterized by animation, inspired faith, deep research, and profound reverence, in opposition to doubt and dispute; all expressed with incomparable vigor, and depth of characterization. The picture is the crown of all religio-symbolic painting, and, at the same time, is conspicuous for enchanting beauty and life. The execution is careful, even to the smallest detail; the coloring golden, clear, and fresh.

The School of Athens, on the opposite wall, embodies no less admirably the majesty of the intellectual life of antiquity. Plato and Aristotle, figures of the most delicate individuality, grouped in the centre of a lofty wall, present a most picturesque and thoughtful contrast. About them, in unconstrained groups, are standing the other philosophers of antiquity. Through the power of a lively sympathy, a marvellous assemblage of famous men is represented, — eager argument, proving and disproving, doubting, believing, — all in accordance with their character, age, and temperament. The execution in this picture is also of extreme finish; although, perhaps, general effect is more aimed at.

The third picture, the Parnassus, illustrates the liveliest conception of an elevated poetical nature. Apollo is playing upon the violin, with an air of pleasing *naïveté*, surrounded by the noble forms of the Muses and of the celebrated Poets of antiquity and of modern times; he himself throned in youthful grace. A window which breaks the wall on this side the room is made use of in a masterly way in the composition of the picture; and a new beauty is gained by means of what would seem to be a misfortune.

On the opposite wall, Jurisprudence is represented in two pictures equally full of beauty. The smaller historical scenes, and the allegorical scenes on the vaultings, also contain much that is admirable.

These pictures were completed in 1511; and in the following year Raphael began the pictures in the Stanza dell' Eliodoro. It was the object of the painter to illustrate in this room the heavenly aid and protection vouchsafed to the Church, with the addition of references to events occurring in his own time. The method of representation is no longer in the calm tone of symbolic composition. It is full of movement, and of intense dramatic life; and at the same time displays greater energy and boldness in coloring and drawing. Probably the paintings by Michel Angelo on the ceiling of the Sistine

Chapel exerted an influence upon Raphael in the treatment of these subjects. The first picture represents Heliodorus driven by avenging angels out of the Temple of Jerusalem, which he was about to pillage. The terror of the plunderer of the sanctuary, the superb wrath of the shining horseman, the dismay of the spectators, are all represented with such power in the expression of the momentary, that the work stands as one of the loftiest efforts of dramatic-historical art. With what majesty and calmness the figure of the Pope, entering upon the scene of this stormy encounter, maintains the equipoise of the work! One does not think of the anachronism, which is lost in the simple greatness and truth of the representation. Equally remarkable for its blending of different periods is the Mass of Bolsena, which is painted on the window-wall, and which, like the Expulsion of Heliodorus, is rich in portraits of distinguished contemporaries, and also furnishes another proof of the facility with which Raphael triumphed over difficulties of space.

The scholars of Raphael evidently bore a part in the execution of these pictures, which were not completed until 1512. On the death of Julius II., and the accession of Leo X., so many orders were crowded upon the artist, that he was compelled to leave a larger share of the work on the remaining frescos to his scholars, and, finally, simply to supervise their execution according to his cartoons. The Liberation of St. Peter from Prison, painted upon the second window-wall of the same room, is one of the most admirable of historical compositions. It is especially remarkable for the excellently-managed chiaroscuro, which is the peculiar distinction of the picture. The next fresco painted was the Attila, in which the invader is represented as turned aside from his attack upon Rome by the appearance of the apostles Peter and Paul, — a scene wherein passionate excitement contrasts finely with the exalted calm of the heavenly figures and the assured dignity of the Pope. It should be borne in mind, however, that this use of strong

contrasts here, as in the case of the Heliodorus, although picturesquely adapted and skilfully employed, is doubtless a reminiscence of those methods of the fifteenth century which were not yet quite outgrown. The pictures on the ceilings contain scenes from the Old Testament, dignified in composition.

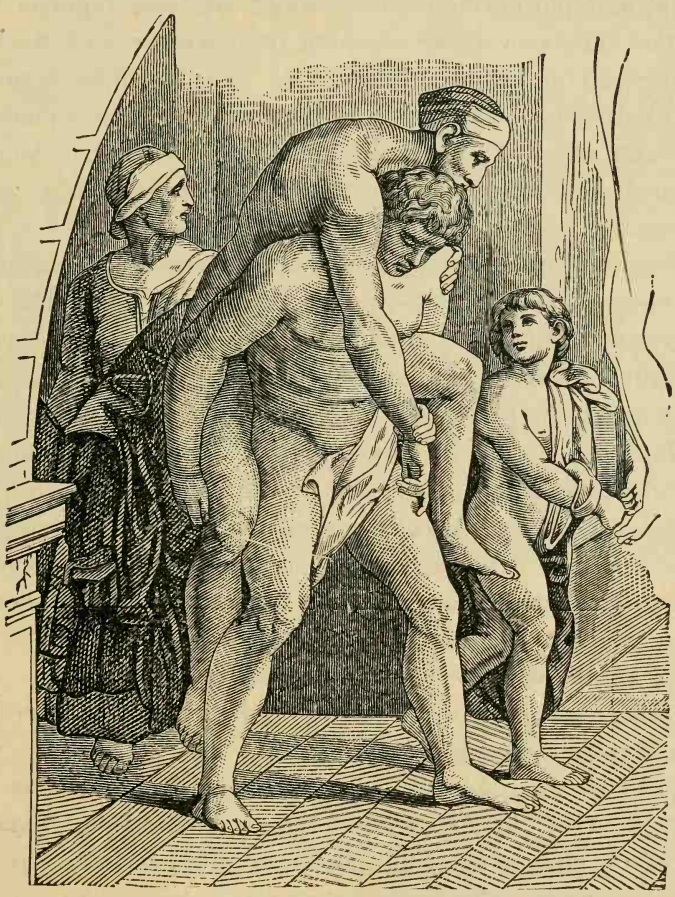


Fig. 421. Group from the Fire in the Borgo. Raphael. Vatican.

The Stanza dell' Incendio, begun about 1515, gets its name from the fresco which represents a Fire in the Borgo,[1] which

[1 The Borgo Nuovo, a name given to a newly-built quarter (borgo, burg) of the city, near the piazza of St. Peter's. It still retains the name; and the visitor usually passes through it

was extinguished through the intercession of the Pope (Leo IV.). This part of the story is given in the background of the painting, where the Pope is represented upon a balcony of the old Church of St. Peter. But the relation of the Pope to the whole theme of the picture is admirably brought out by a group of women imploring assistance; while the foreground is filled with the figures of those escaping from danger, and of others rescuing the unfortunate (Fig. 421). The splendid action of these figures, generally naked, illustrating the various phases of terror and physical effort, are undeniably in Michel Angelo's manner. The execution however, is not free from a certain hardness.

The three other wall-paintings in this room are of minor importance, — the Victory over the Saracens at Ostra, the Oath of Leo III., and the Coronation of Charlemagne. However, the Hall of Constantine contains one of the most celebrated compositions of Raphael, which was, indeed, only completed after his death, by Giulio Romano, — the Battle of Constantine, in which Maxentius was defeated at the Milvian Bridge before Rome. This picture is conspicuous for the prominence given to the principal personages by the great master, by means of vigorous composition, at the same time that he has elaborated certain episodes containing remarkable figures. This is, take it all in all, the most perfect battle-piece of modern art.

Another important work was the ten cartoons for tapestries which Raphael executed between 1513 and 1514 at the command of Pope Leo X. The tapestries from these cartoons were woven at Arras in Flanders, and were intended to cover the walls of the Sistine Chapel.[1] Seven of these cartoons are pre-

in going to St. Peter's Church from the Ponte St. Angelo side. Parallel with this street is one that runs through the Borgo Vecchio. The quarter was occupied by Germans in the ninth century, and their houses were built of wood. The conflagration destroyed the portico of St. Peter's, and threatened the church itself.]

[1 Cartoon — from the Latin *charta*, through the Italian, *cartone* — means simply paper, but, in the technical language of art, has been transferred from the paper on which the design for a picture is made to the design itself. Owing to the rapidity with which paintings in fresco

served in Hampton Court, near London. The tapestries themselves are at present in the Vatican, in a gallery devoted to

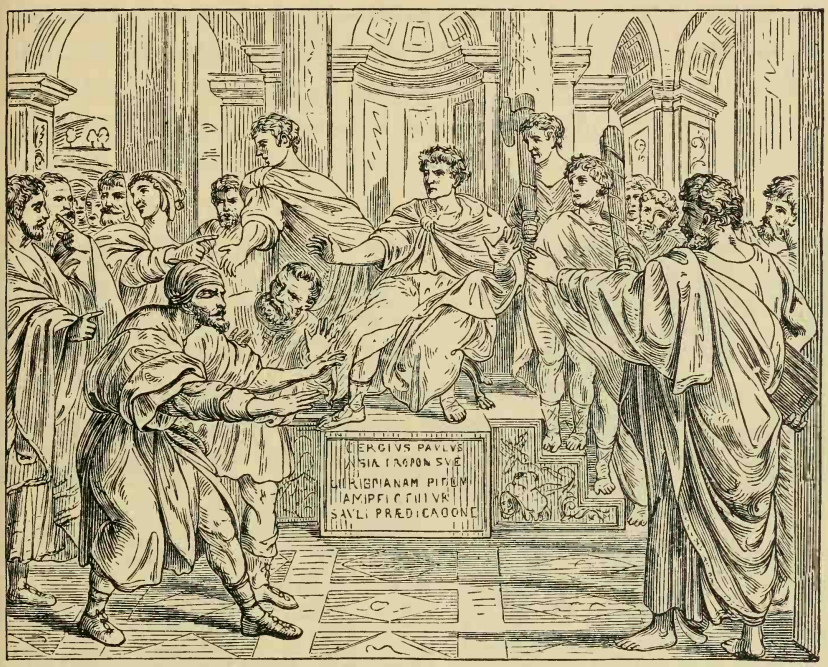


Fig. 422. The Punishment of Elymas the Sorcerer. From the Cartoons of Raphael.

them. They represent the most important events in the his-

had to be executed, — since each portion of the work must be completed at a dash, while the plaster was still wet (fresh, *fresco*), — the design had to be carefully prepared beforehand; no changes being possible after the plaster had dried. The whole design having been drawn upon a paper as large as the wall to be painted on, this sheet was cut into strips, and, a portion of the wall having been covered with plaster, the strip that contained that portion of the design was applied to the wall, the outline of the figures rapidly pricked through into the wall; and, the paper removed, the artist at once filled in the outline, and finished that part of the work as quickly as possible. Similar cartoons were prepared for workers in tapestry, and were afterward cut into strips for the convenience of the workers at the several looms. The tapestry finished, the patterns would naturally be laid aside, and neglected, as was the case with the cartoons of Raphael. They went through a sea of troubles (for a good account of which, see Mrs. Jameson's Italian Painters), but are now in the safe keeping of England. They have been lately removed from Hampton Court, and are hung at present in one of the rooms at South Kensington.]

tory of the apostles, with such lofty grandeur of conception, that they may fairly be classed among Raphael's most finished creations, and make good his claim to the first place among historico-dramatic artists. The Miraculous Draught of Fishes is the first of the series, — a picture vivid in conception, and full of excited movement. The Giving of the Keys is noble and expressive. The Healing of the Lame Man is distinguished by inventive genius and admirable grouping. The Death of Ana-

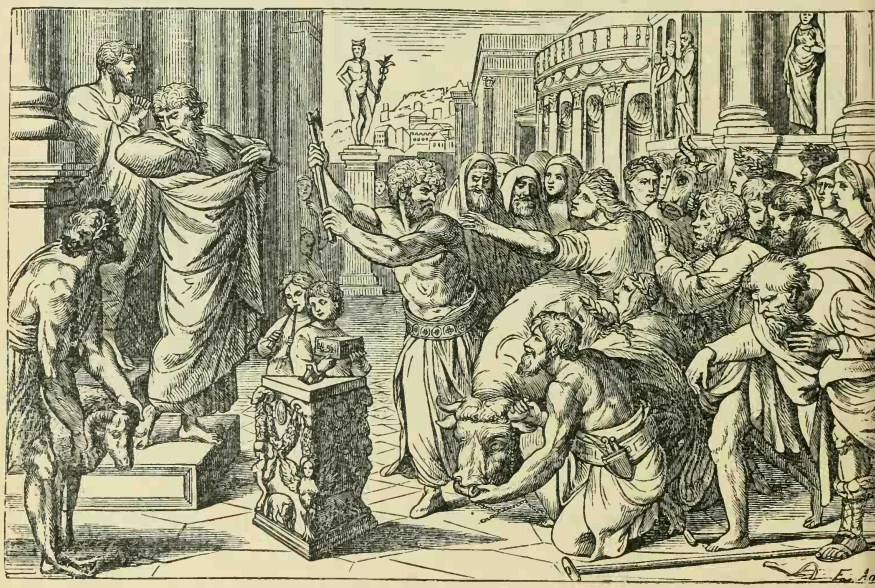


Fig. 423. The Sacrifice at Lystra. From the Cartoons of Raphael.

nias is a picture of great tragical power, and extremely beautiful in expression; as is also the Stoning of St. Stephen. The miraculous nature of the Conversion of St. Paul is marvellously delineated. In the Punishment of Elymas the Sorcerer, who was smitten with blindness (Fig. 422), — a picture fully as impressive and admirable as the Death of Ananias, — the sudden horror and consternation of the moment are wonderfully portrayed. St. Paul preaching at Athens, and St. Paul at Lystra

(Fig. 423), are both pictures of elevated beauty. The series is closed by the Imprisonment of St. Paul at Philippi. The Museums at Dresden and at Berlin,[1] and the Royal Castle at Madrid, possess duplicates of these tapestries.[2]

A second series of tapestries, also in the Vatican, numbering twelve in all, appear to have been, in part, executed after designs by Raphael, and contain several beautiful compositions.

Raphael at the same time, at the request of Leo X., conducted the decorations of the loggie in the first court of the Vatican, begun by Bramante. Under his superintendence his pupils executed that series of scenes from the Old Testament, as well as several from the New Testament, in the rectangular divisions of the ceiling, which are known as Raphael's Bible. Although the coloring of these is somewhat crude and gaudy, as is apt to be the case with Giulio Romano and others of Raphael's scholars, still the composition is of Raphaelesque beauty; and the pictures are instinct with that simple patriarchal dignity and grace which are characteristic of the old covenant. In the representations of the Creation, the influence of Michel Angelo, in a milder degree, is recognizable. Raphael furnished sketches for the walls and pillars (Fig. 424) consisting of the most enchanting decorations, which were carried out by Giovanni da Udine, who especially excelled in this

[1 "Nine of the tapestries which once occupied the banqueting-hall in the Palace of Whitehall now occupy the rotunda built for them in the Museum at Berlin, and are the best representatives existing of the series in this form." — KUGLER'S *Hand-Book*, English edition, p. 443, vol. ii.]

[2 Goethe says that the tapestries are the only work of Raphael that does not look small, after one has seen the frescos of Michel Angelo in the Sistine Chapel. "They were intended to set forth the activity of the Church — whose history was recorded on the ceiling by Angelo, and on the upper part of the side-walls by the earlier Florentine artists — in teaching and guiding, in blessing and healing, mankind. Raphael designed to recite on one side the history of St. Paul, and on the other that of St. Peter; and these histories were to fill up the ten compartments of the wall on either side from the entrance to the altar." — BURCKHARDT'S *Cicerone*. If the editor is not mistaken, they are still hung, on great occasions, in the places for which they were designed; though it is possible that copies may be substituted for them. But at present the lower side-wall is covered with a well-executed painted tapestry in a simple diapered pattern, which takes the place of the hangings devised by Raphael.]

line of art. The spirit of antique art, in all its glory of lovely diversity and joyous pomp of color, was revived in these designs. Half ruined as they are to-day, the exquisite halls are among the most charming creations of modern art.

While Raphael made use of the assistance of his pupils in the extensive undertakings we have named, he painted with his own hand, in the year 1512, in the Church of San Agostino,

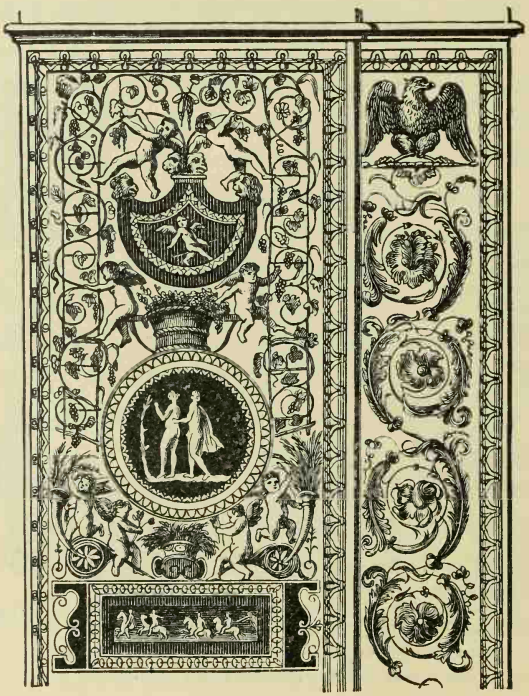


Fig. 424. Border from the Loggie of Raphael. Vatican.

the colossal figure of the Prophet Isaiah, in which he paid a tribute to the tremendous influence of Michel Angelo, at the expense of his own individual style. However, two years later (1514), he painted a fresco in the little Church of Santa Maria della Pace, representing four Sibyls attended by Angels, full of enchanting beauty, as well as nobly grouped, and of a freshness, distinctness, and vigor of coloring, such as has never been sur-

passed in fresco-painting. About this time, Raphael also furnished the sketches for pictures in the dome of the Chigi Chapel in Santa Maria del Popolo.[1]

This inexhaustible master entered the realm of the classic divinities in the frescos of the Farnesina Villa, the first of which — the Triumph of Galatea — he painted in the year 1514. The sea-shell chariot of the Goddess, drawn by dolphins, rides the waves; Nereids and Tritons surround her; and from the upper air charming little Cupids rain down their arrows. An atmosphere of smiling, jubilant happiness, of a beautiful rapture of life, fills the sea and the air, bathes the figures, and inwraps our senses, too, by means of the warm and tender coloring, and the delicate, graceful design. In 1518 the scholars of Raphael painted on the ceiling of a hall of the same villa the history of Psyche, under his supervision. On the flat surface of the vaulting are two

Fig. 425. Psyche returning with the Vase. From the Fresco in the Farnesina.

[1 One of Raphael's most beautiful and most perfect works, too lightly passed over by the author. The ceiling has been well engraved, though in a somewhat hard style, by Gruner. See I Musaici della Cupola nella Capella Chigiana di S. M. del Popolo in Roma, inv. da Rafaele Sanzio inc. et ed. da L. Gruner, &c. Rome, 1839. There is an English edition of this work. The reader will remember that it was for this chapel of his friend, the banker Agostino Chigi, that Raphael designed his two statues, the Jonah and the Elias. It was for Chigi, too, that Raphael painted the Galatea of the Villa Farnesina, next mentioned.]

pictures, rich in figures, — the Judgment of the Gods, and the Marriage of Cupid and Psyche. On the pendentives, Cupid, in countless variety of positions, and with a roguish grace not to be surpassed, is returning with the gifts of the different gods. The intermediate spandrels contain different scenes from the story, so composed as to fit admirably into the several spaces to which they are confined, and full of fine movement and lifelike expression (Fig. 425). The execution of these pictures may be somewhat coarse; but they are, nevertheless, examples of the purity, freedom, and beauty of soul, which lived in every creation of Raphael.

But the genius of this marvellous spirit is by no means exhausted even by his long list of remarkable and extensive monumental works. Beside the productions already enumerated, beside his architectural labors, the building of St. Peter's, and his researches in the ruins of antique Rome, he found time to paint a number of easel-pictures, — Madonnas, Holy Families, large altar-pieces, and even portraits, about fifty of which belong to this period of the artist's life. We shall confine ourselves to the mention of the most important of these.

First of all in importance are the Madonnas and the Holy Families, into which Raphael has breathed his own individual life, and has raised the originally purely dogmatic theme to the highest point of human freedom and perfection. Although Raphael was never married, no artist has so glorified the happiness of the family life as he. We might name fifty Madonnas, painted from his earliest youth to the last days of his life, in which he treated again and again this favorite subject. But at the same time he so varied his conception of a mother's love, — the simplest and the purest of all human emotions, — that his paintings of this subject illustrate plainly in themselves the different stages of his own development. The childlike diffidence of the Madonnas of his earlier manner bloom out gradually into a gracefully-developed maidenhood, until they finally attain, in his ripest works, to the expression of a grandly free,

motherly dignity, which is hallowed, however, by a mysterious charm of innocence and purity. Thus these pictures are the most humanly lovely delineations of a simple, devout family life, and yet, at the same time, without the addition of halos and gold backgrounds, more divine than all earlier Madonnas. Among the most beautiful pictures of the kind, painted during the first years of his Roman life, is the Madonna of the Duke

Fig. 426. Madonna with the Diadem. Raphael. Louvre.

of Alva, at present in the Hermitage at St. Petersburg, — a circular picture, in which the blessed Virgin is represented seated in a bright landscape, watching the play of the two Children; also the Vierge au Diadême (sometimes called the Vierge au Linge) in the Museum at Paris (Fig. 426). The Virgin, with a face full of blessedness, is raising a veil from the sleeping Child Jesus, in order to show him to the little St. John. The cele-

brated Madonna della Sedia,[1] in the Pitti Gallery at Florence, is a circular picture of surpassing beauty of composition, painted about 1516, and very nearly approaching the Sibyl in Santa Maria della Pace in transparency and warmth of coloring, and in the mature yet delicate beauty of the Madonna. The Madonna della Tenda,[2] in the Pinakothek at Munich, is simpler, but similar in treatment. The circular picture of the Vierge della Candelabra, at present in the possession of Mr. Munro in London, is of exceeding grace; as is also the Madonna del Passeggio, in the Bridgewater Gallery in the same city; both pictures being in the later manner of Raphael, and only partly executed by his own hand.

The circle of thought that includes these Holy Families is constantly widening, and attaining to a richer expression. Raphael opens an inexhaustible wealth of glorious motives in this range of conception; and he displays, moreover, a loftiness of invention, a beauty of drawing, and a rhythmic perfection of composition, which entitle him to be considered the first master of all times. The Madonna dell' Impannata, in the Pitti Palace at Florence, ranks, in point of invention, among his noblest works, although the execution shows very few traces of his hand. The so-called Perle, in the Madrid Museum, is a magnificent, consistent composition; as is also the Madonna della Lucertola (with the lizard), or the Madonna under the Oak, in the same collection. The Madonna of Francis I. in the Louvre at Paris, painted by Raphael in 1518 for the King of France, is similar in manner, but still more beautiful and animated. The Repose in Egypt, in the Belvedere at Vienna, is a

[1 Or della Seggiola; i.e., of the Chair, or of the Stool. It is to be understood that these titles are merely applied to the Madonna pictures to distinguish them by name from one another. They are the product of modern interest in the pictures, and were not bestowed until the works had become, through study and criticism, the property, so to speak, of the world.]

[2 Of the Curtain: so called from a curtain which makes the background of the picture. A useful memorandum for whoever wishes to identify these Madonnas by their names is to be found in the English edition of Kugler's Hand-Book, where, in two pages, are given clever little diagrams of forty-eight of these compositions.]

picture filled with an expression of cheerful, blessed peace. Raphael confided the completion of all these later works to his pupils, even in the case of the Madonna of Francis I.

To conclude: three great Madonna paintings belong to this period of the master's life, all of which were especially designed either as altar-pieces or as memorial-pictures, and which, therefore, called for a more solemn treatment. And here, also, Raphael has reached the highest expression, unattained by any master before or after him. The Madonna, enthroned as the Queen of Heaven, is represented surrounded by angels. Several important saints are also introduced. Raphael has repressed all superfluous display. He has transformed the choirs of angels into an aureola of lovely faces; but he has thrown a dignity and elevation into the few figures of which the picture is composed, which is in perfect accord with the greatest freedom of movement, and with the most graceful and lifelike traits. The earliest of these paintings, of the year 1511, is the Madonna di Fuligno, at present in the Vatican Gallery. The glorious womanly figure floats upon clouds, her whole soul absorbed in the contemplation of her divine Child, with an expression of the profoundest mother-love. Beneath, St. Francis and St. John the Baptist stand in enthusiastic contemplation, as well as St. Jerome, who is commending to the heavenly group the kneeling giver of the picture, — the donor, Il Donatore. [In late Italian pictures, the person who commissioned and paid for the picture is often conspicuously introduced into the composition. — *Ed.*] In the foreground, between these principal personages, is a graceful angel with a tablet. The Madonna del Pesce (of the Fish) in the Madrid Museum is of higher rank as a composition, and in harmony of motion: it was painted in 1513 for the Church of St. Dominic in Naples. The enthroned Mother of God is bending graciously towards the bashful young Tobias, who is kneeling. He is under the guardianship of a beautiful angel, and has brought a fish as an offering. On the other side, the venerable St. Jerome is

reading in a book. This picture was originally designed for a chapel where intercession was made for the cure of diseases of the eyes. This circumstance accounts for the presence of Tobias, and gives especial significance to the gracious expression of the Madonna. But Raphael reached the loftiest interpretation of this subject in the world-renowned Sistine Madonna, which was painted in 1518 for the Church of San Sisto in Piacenza, and is at present the prized masterpiece of the Dresden Gallery. We are all familiar with that wonderful form, arrayed in glorious raiment, borne upon clouds, — a heavenly apparition, encircled by a glory of lovely angel-faces. A veil flows from her head : she seems to be lost in profound thought concerning the divine mystery, which she clasps with motherly devotion ; for a child is throned within her arms, whose lofty mission is foreshadowed in his childish features, while the depth and majesty of his eyes express his destiny as the Redeemer of the world. The saintly Pope Sixtus is reverently looking upward, the impressive dignity of his bearing in strong contrast with Ste. Barbara, who stands opposite him, with lovely demeanor, her graceful head bowed, and her eyes downcast, before this revelation of power and glory. The two enchanting angel-boys, leaning on the lower division of the picture, give the last touch of beauty to this magnificent work. It may be said, that, in this picture, Raphael has united his deepest thought, his profoundest insight, his completest loveliness, which is, and will continue to be, the apex of all religious art. His Madonnas, and, in the highest sense, the Sistine Madonna, belong to no especial epoch, to no particular religious creed. They exist for all times and for all mankind, because they present an immortal truth in a form that makes a universal appeal.

Several other important pictures on religious subjects are to be included here. First of all, the Vision of Ezekiel, in the Pitti Gallery at Florence, — a small painting full of genius, executed with the delicate elaboration of a miniature, which suggests the influence of Michel Angelo in its splendidly bold

composition.[1] Then there is the St. Cecilia in the Pinakothek at Bologna, which was completed in 1516. The saint is represented surrounded by Paul and John, Mary Magdalene and Petronius, listening to music of choirs of angels: meanwhile she, powerless, suffers the organ in her hand to fall to the ground, which is strewn with other musical instruments (Fig. 427). Also the St. Michael in the Louvre at Paris, executed the following year, magnificent in the power and boldness of its expression and treatment. In the same collection is the Ste. Margaret victorious over the Dragon. The same subject is repeated, with a different, bolder treatment, in the Belvedere Gallery at Vienna. We have also the spiritually beautiful St. John in the Wilderness, a figure of youthful vigor, in the Tribune of the Uffizi, besides good repetitions, of ancient date, of the same subject, in other places. There exist also two large altar-pieces, which differ from the generality of works of this kind in presenting a dramatic situation, instead of the ordinary calm representation. One of these is the Bearing of the Cross, best known as Lo Spasimo di Sicilia, because it was painted for the Cloister dello Spasimo[2] at Palermo, at present in the Madrid Museum. This picture belongs to the painter's maturer years (1516–18), and shows a profound thoughtfulness of composition, united with consummate power in the expression of passionate feeling. However, the very last creation of Raphael reaches the climax of dramatic greatness and powerful composition (this was unfinished at the time of his death), — the Glorification of Christ

[1 To this period belongs the now famous Apollo and Marsyas belonging to Mr. Morris Moore of Rome, the original design for which has long been counted among the most precious possessions of the Academy in Venice. The Apollo and Marsyas is one of the most exquisite of Raphael's works outside the circle of his religious pictures, and not surpassed, in perfection of design, in beauty of sentiment, or loveliness of color, by any work of his hands. It is "one entire and perfect chrysolite." See Gazette des Beaux-Arts, vol. i., for an etching, but an inadequate one, and an account of the picture.]

[2 But the Convent of Santa Maria dello Spasimo is called so in memory of the Spasimo, or fainting of the Virgin as her Son was led to Calvary.]

upon Mount Tabor, also called the Transfiguration, at present the most precious jewel in the Vatican collection (Fig. 428). The profound insight of the artist has associated in this pic-

Fig. 427. St. Cecilia. Raphael. Bologna.

ture two widely-differing circumstances. Above, the glorious forms of Christ, of Moses, and of Elias, floating in mid-air, afford a glimpse into the blessedness of Paradise: below, a

group of persons, moved by sympathetic suffering, surrounding the boy possessed by devils, embody in a striking contrast the pain and woe of earthly life. But the very glimpse of the

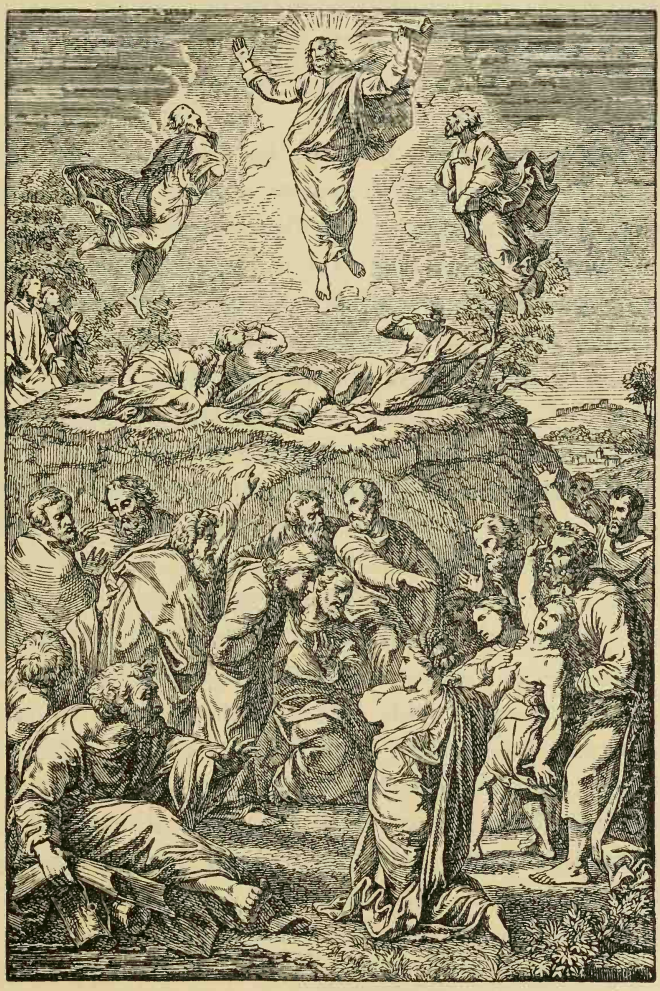


Fig. 428. The Transfiguration. Raphael. Vatican.

opening heavens, and the very revelation of the eternal glory of Christ, throw a divine ray of consolation upon the night

of the troublesome existence of earth, transferring doubt into a blessed, confident certainty.

It must not be forgotten, in conclusion, that Raphael is to be reckoned among the great portrait-painters of all times. His portraits possess an undeniable importance as genuine historical productions, delicately defining personal characteristics, and at the same time recalling the Venetian manner in distinctness, and warmth of coloring. The Pitti Gallery at Florence is especially rich in portraits by Raphael. The portraits of Angelo Doni and his Wife, painted before his Roman period (about 1505), are charming, although a little constrained in treatment. The portrait of Pope Julius II., on the contrary, indicates the ripest development and the most spirited treatment; and the same may be said of the portrait of Leo X. with Cardinal Giulio dei Medici and Cardinal dei Rossi. There is also a portrait of Cardinal Bibbena, his friend and patron, and of Fedra Inghirami, in the same collection. Furthermore, there are various admirable pictures in Rome; especially the lovely young violin-player, of the year 1518, in the Sciarra Palace. In the Doria Palace is an admirable portrait of two men, and the so-called Fornarina in the Barberini Palace, frequently repeated, but, to our thinking, the sole work of Raphael's which is without nobleness of conception. The Louvre possesses the highly-prized, but somewhat cold, Joanna of Aragon; also the portrait of Count Castiglione, and the rare portrait of a Youth, recently engraved by Mandel. Finally, there is in the Munich Pinakothek a charming, youthful bust-portrait of Bindo Altoviti, which was formerly believed to be the portrait of Raphael himself.

Thus, in a brief life of thirty-seven years, crowded with creative force and industry, Raphael measured and exhausted all the intellectual requirements of his age. That lofty ideal of beauty, which, as he says himself, was ever before his eyes, he embodied in an almost incredible number of glorious productions. He was more loyal to his genius than any other

artist, and was untiring in his endeavors to rise to loftier planes of development; but, at the same time, he never failed to invest details of apparently minor importance with a spiritual dignity and an immortal halo of beauty. When he died, Rome seemed to his contemporaries to be left desolate; Painting, to be orphaned. All classes of society gathered about his bier, above which hung his last work, the Transfiguration, as the loftiest monument that could be raised to his honor. All ages and all conditions laid the tribute of a general sorrow upon the grave not only of the great artist, but also of the noble man.

The Raphaelesque style soon became the common property of Roman artists; and as Raphael had employed assistants, not only for his frescos, but also for many of his easel-pictures, owing to the great number of the orders intrusted to him, almost all the artists then in Rome — foreigners as well as Italians — attached themselves to his school. As long as he lived, his personal genius supplied them with inspiration for their works, to which the inexhaustible beauty of his own productions was imparted like a golden halo; but, after his death, the most noted and talented of his followers fell into certain extravagances, while those of less force degraded his style into a soulless, unlovely mannerism, even to the extent of sacrificing all softness, repose, and harmony of coloring. Giulio Romano belongs to the former class. His name is properly Pippi, — one of the few artists whom Rome herself has produced (1492–1546). As the most gifted of all Raphael's pupils, he had the largest share in the execution of the master's greater works, — the Battle of Constantine, for instance, which, although somewhat harder and less refined than the master's work, is yet painted with considerable skill. The mythological subjects in the Villa Santo and the Villa Madama are his own independent works, painted during this Roman period; also several excellent altar-pieces, as the important painting of the Madonna Enthroned, in Santa Maria dell' Anima; a smaller Madonna, in the sacristy of St. Peter's at Rome; an extremely lifelike Ma-

donna just going to bathe the Infant Christ, in the Dresden Gallery; and the Martyrdom of St. Stephen, in the Church of San Stefano in Genoa. Giulio was invited to Mantua by Francesco Gonzaga four years after Raphael's death, and was intrusted with important commissions. In the execution of these, however, he fell more and more into a coarser manner, which led him to the adoption of exaggerated forms, distorted attitudes, and a rude, even vulgar, conception. His style is more subdued in the frescos of the Ducal Palace, which illustrate

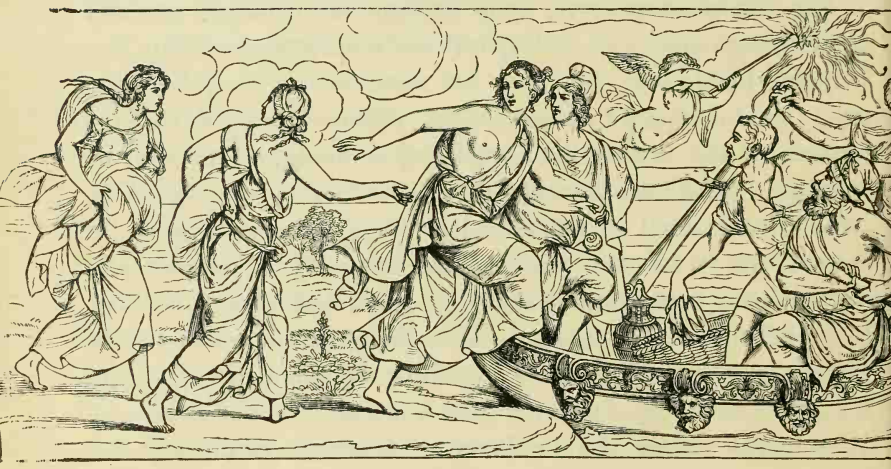


Fig. 429. The Flight of Helen. From Giulio Romano's Frescos in the Ducal Palace, Mantua.

scenes from the story of Diana and from the Trojan war (Fig. 429); but, on the other hand, he transgresses the bounds of artistic dignity in the enormous series of frescos in the Palazzo del Te, especially in the Fall of the Giants and in the story of Psyche. Though not without vigor and richness of invention, nevertheless, by the license he permits himself, he contributed more than any other artist of his time to the desecration of art. The colored sketches for these works, preserved in the Villa Albani at Rome, belong, however, to the most perfect and beautiful of their kind. Francesco Primaticcio may be in-

stanced as an inheritor of his manner. He conducted the decoration of the Château of Fontainebleau for Francis I.[1]

Francisco Penni, surnamed Il Fattore, is of minor importance. He was largely engaged in the execution of Raphael's works, but otherwise accomplished nothing of much value. There is also Andrea Sabbatini of Salerno, a pleasing artist, many of whose pictures are to be found in the churches of Naples and in the Museum of that city. Polidoro da Caravaggio, properly Caldara, must also be mentioned, who painted the exteriors of a number of Roman palaces with admirable camaieu frescos;[2] finally, Perino del Vaga, properly Buonaccorsi of Florence, who transplanted Raphael's style to Genoa, where he decorated the Palace of Andrea Doria with frescos. Luca Cambiaso, a Genoese painter, was influenced by him, — an artist of great truth, and vigor of invention, in the midst of an age wholly sunk in mannerisms.

Many artists belonging to other schools followed in Raphael's steps. Conspicuous among these was a very gifted pupil of Francia, Bartolommeo Ramenghi, called Bagnacavallo, by whom there is a magnificent altar-piece in the Dresden Gallery, — the Madonna enthroned upon clouds, surrounded by Saints. The gentle, graceful Timoteo della Vite, or Viti (1470–1523), also passed over to Raphael from the school of Francia. A number of Ferrarese artists also are to be included here, — the prolific Benvenuto Garofalo, properly Tisio, who is represented by many pictures in foreign as well as Italian galleries; and the talented Dosso Dossi, distinguished for splendor of coloring, and charm of poetical imagination.

[1 "The principal work of Primaticcio at Fontainebleau, the Gallery of Ulysses, no longer exists. It is preserved for us in a work, Les Travaux d'Ulisse, peints à Fontainebleau par Le Primatice. Par Theodore Van Thulden, 1633." — KUGLER'S *Hand-Book*, vol. ii. p. 479, *note*.]

[2 "The technical process of this camaieu, or chiaroscuro painting, consists in covering the wall with a dark color, and, when dry, laying a lighter color over it. The design is then scratched with a pointed instrument in such a way that the darker color shows through the incised lines." — KUGLER, vol. ii. p. 483.]

The mastery over coloring possessed by these two artists is held up to our contemplation and admiration in a whole series of large altar-pieces in the public Gallery of the Athenæum in Ferrara. Garofalo is remarkable not only for his altar-pieces, but also for his very small devotional pictures, which he executed with great tenderness and sentiment. The Borghese Gallery in Rome is especially rich in charming works of the sort by this admirable artist.

E. CORREGGIO AND HIS SCHOOL.

In marked contrast with all previous artists, and yet, in painting, one of the foremost, nay, an enterprising conqueror of new fields, was Antonio Allegri da Correggio (1494–1534).[1] He was a pupil of the school of Upper Italy: but probably he owed his education to a Lombard artist, Francesco Franchi Ferrari, and to the influence of Mantegna's school; while later he was strongly incited by the example of Leonardo. Whatever of exquisite grace appeared still undeveloped and limited in that great master, finding its expression in his delicate blending of colors, received in Correggio its logical though independent development. Even as a youthful artist, he must have had an exceedingly delicate sensibility; for he was one of the most precocious geniuses in the whole history of art. Endowed with unusual exaltation of feeling, with great nervous excitability, he aims in all his works directly at bringing out this aspect of his innner life. He bathes his figures in a sea of joy and ecstasy, fills them with intoxicating delight and rapture, and gives to the sense of pain itself an expression half sweet, half sad. He scarcely knows what is meant by dignity, gravity, or nobility of form, rhythmical composition, or the beauty that is in harmony of line. He represents his figures only in the lively expression of some feeling full of inner emotion, and in restless outward movement; and, to attain this, he violates all strict tradition, and oversteps all the laws both of religious con-

[1] Denkmäler der Kunst, plate 75. Jul. Meyer: Correggio. Leipsic, 1871.

ception and of artistic usage. Whoever looks upon his forms readily perceives that they belong to a different sphere from those of the other great masters. His Madonnas and Magdalenes exhibit the same genre-like style of face, the same dewy, melting, tenderly-languishing eyes, the same small nose, and the same over-delicate, smiling mouth, as his Danaë, his Leda, or his Io. He loves to portray the rapture of passionate devotion; but the expression is the same, whether he paints heavenly or earthly love. Yet, though he knows how to paint most perfectly the transports of human passion, and to make soft and swelling limbs seem trembling in a paroxysm of ecstasy, nevertheless, with few exceptions, his tone remains pure, clear, and true; and hence, from his point of view, he does not demean his saintly personages when he portrays them as alive to these same emotions. He transports them all back into the state of paradisaic innocence; and herein lies the justification of his work.

But his peculiar means of expression is a light, which, softly blended with the twilight, and interwoven with delicate reflections and transparent shadows, plays around his forms in a kind of chiaroscuro, and pervades the atmosphere like an electric fluid, as though with the breath of some delightful sensation. In producing this chiaroscuro, with its minutest gradations and shadings, Correggio is one of the foremost masters of painting. He it was that discovered, and brought to a wonderful degree of perfection, this new medium, by which bodies half concealed and half unveiled appear only all the more attractive, all the more fascinating. It is for him the one great instrumentality through which his art works. To it he sacrifices exalted style, noble design, and strong grouping; for its sake he even commits errors of form, and contents himself with commonplace and even affected traits, and with a style of composition in which effects of color decide every thing; while every ideal requirement is utterly disregarded, and, as a consequence, every conceivable kind of foreshortening is freely employed.

His earliest work bearing a date, one referred to the artist's twentieth year (1514), is the great altar-piece of the Enthroned Madonna with SS. Francis and Anthony, John the Baptist, and St. Catharine, in the Dresden Gallery. It exhibits a certain crudeness; but at the same time we see in its expression and characteristics some traces of Leonardo's influence, and the coloring is most delicately blended. To his early years also belongs the charming picture of the Repose in Egypt, in the Tribune of the Uffizi, — a delightful idyl, showing already greater skill in the management of color, and in expression still free from the artist's later mannerisms. So, too, the Madonna, in the same collection, worshipping her Child as it lies before her, must rank among his most pleasing and his purest works: it is of a splendid chiaroscuro. The Madonna, it is true, is not a high ideal conception; but the idea of maternal affection is very beautifully expressed.

With the year 1518 begins a change in Correggio's career, which was to lead him to the highest point reached by him in his art. He was called to Parma to paint a number of large and important frescos. First he had to decorate a hall in the Nunnery of S. Paolo.[1] The subject of these paintings furnishes eloquent proof of the purely secular and brilliant mode of life then prevalent in religious establishments. Among the subjects painted here are scenes from ancient mythology, stories of Diana, and other smaller pictures. In them he exhibits the highest charm, the sweetest graces of his style. The vaulted ceiling is especially pleasing. It is painted to resemble an arbor of vines, through the oval openings in which peep roguish genii full of delightful *naïveté*.[2] Two years later Correggio received the incomparably more important commission to paint, in the same city, first the altar apse, and then the interior

1 Denkmäler der Kunst, plate 75, figs. 8–10.

2 Denkmäler der Kunst, plate 75, fig. 4. [Pitture di Antonio Allegri detto il Correggio esistenti in Parma nel Monastero di S. Paolo. Parma, 1800. Engraved by Toschi. Reproduced by the heliotype process, and published by J. R. Osgood & Co., Boston.]

of the dome of S. Giovanni. Of the frescos in the apse but little remains; for they were afterward obliterated. But the paintings of the dome still exist uninjured. In the middle, Christ is seen in mid-air, surrounded by a halo; while beneath are the Apostles, seated on clouds, gazing reverently upward toward him: still lower down, on the arch of the vaulting, are the four Evangelists, with the four Fathers of the Church, also resting upon clouds. These figures are full of majesty and power; but the artist has omitted every thing like an architectural background, and makes us gaze into apparently illimitable ethereal space. At the same time, he subjects his figures to all the consequences which flow from such a situation: accordingly, he foreshortens them to correspond to an assumed fixed point of sight; the result being, that all nobler development of the body, and all higher expression, is sacrificed. Mantegna had previously made, at Mantua, the same use of perspective, but only in a very circumscribed space, and in subjects of a light and humorous character. Melozzi da Forli, too, had, in his paintings in SS. Apostoli at Rome, applied this principle for the first time in the representation of religious subjects. But Correggio recognized no limits in this matter; and in so painting a lofty dome-space he had to foreshorten to such an extent, that the upper and nobler portions of the figures were sacrificed for the benefit of the lower. He surrendered himself without reserve to this capricious fancy for a new method in the frescos painted by him (1526–30) in the dome of the Cathedral of Parma, which represent the Assumption of the Virgin.[1] Here, too, there are painted on the vaulting large figures of Saints, — the guardian saints of the city, — accompanied by Angels and Genii. Above these, between the windows of the dome, stand the Apostles, who gaze with wondering rapture upwards at the Madonna, as she is borne aloft by a host of jubilant Angels. Her Son, floating in a heavenly glory, hastens downward to meet her. The innumerable multitude

[1] Denkmäler der Kunst, plate 75 (V–A, plate 43), fig. 5. [Also engraved by Toschi.]

of figures, in every conceivable degree of foreshortening, is like a flowing sea of joy and gladness; but we see hardly any thing of the figures except the legs and the lower parts. The upper portions of the body, and the faces, are so greatly foreshortened as to give rise at the time to the cutting remark, that Correggio had painted a ragout of frogs. Nevertheless, the effects of his innovation on his admiring contemporaries were enormous; and this style, all unsuitable as it was for such a place and such subjects, was for two centuries the dominant one.

Fig. 430. Madonna della Scodella. Correggio. Parma.

Several excellent easel-pictures, also, belong to this epoch of Correggio's highest mastership. First there are several works in the Museum at Parma, among them the Madonna della Scodella,[1] a further development of his earlier picture of the Repose in Egypt (Fig. 430). The painting of St. Jerome — or rather the enthroned Madonna with St. Jerome, a beautiful Angel, and Magdalene — is so filled with a magical clearness of light, that it has also been named

[1 So called from the scodella, a kind of dish which the Virgin holds in her hand, and which an angel is filling with water. Joseph is pulling down the branches of a palm, and giving the child some dates.]

the Day. The expression of grief in his Descent from the Cross is very striking; while, on the contrary, the equally well-painted Martyrdom of SS. Placidus and Flavia is a repulsive work, — one of the earliest of those pictures of modern times which love to portray the agonies of torture. The fresco of a Madonna is to be reckoned among the noblest and grandest conceptions of Correggio. The Marriage of the Infant Jesus with St. Catharine, which scene he portrayed over and over again, is full of natural grace; the master treating the subject throughout in a charmingly playful fashion. In the Louvre at Paris is the best of these paintings: another one, somewhat altered, is in the Museum at Naples; where may also be seen a Repose in Egypt, called La Zingarella. The Madonna, whose face expresses strong maternal feeling, wears an Oriental turban as a headdress (whence the name La Zingarella, i.e. The Gypsy); and the air is filled with lovely, hovering Angels.

Several very important works of Correggio are to be seen in the Dresden Gallery. There is, for instance, a most tender and charming little picture of a Magdalene (the authenticity of which has, however, been recently denied), in whom, to be sure, we see nothing of the expression of a penitent sinner. The picture represents simply a beautiful woman stretched on the soft greensward, in the dreamy twilight of a forest, reading in a book.[1] Then there are several other pieces of considerable size, representing the enthroned Madonna surrounded by Saints. They exhibit all the excellences, but also the defects, of the artist. The expression of Mary here borders on the wanton,

[1 The fanciful legend of Mary Magdalene is one of that cycle of stories which answers, in the Christian mythology, to the wanderings of the Grecian heroes after the downfall of Troy. Like Ulysses, Ajax, Achilles, Æneas, and Agamemnon, so the companions of Christ were scattered: and while John goes to Patmos, and Joseph of Arimathæa to Britain, Mary Magdalene goes, according to one form of the legend, to Marseilles; according to another, to Egypt, where she leads a life of prayer and penance in the desert. Some authorities, among them Mrs. Jameson, make the two legends refer to different people; but this may be doubted. It is as a penitent that Correggio represents her in the picture in the Dresden Gallery. The book she is reading is the Gospel, and the alabaster vase of precious ointment is by her side. See Mrs. Jameson's Sacred and Legendary Art.]

and the saints regard her with an ardor that hardly belongs to a religious picture. In this same style is the St. Sebastian, and still more the St. George, in which these saints, by a sort of coquettish display of their rather effeminate comeliness of person, add to the by no means religious impression made by the pictures. One of Correggio's most famous pictures, preserved in the same gallery, is the Nativity, commonly known as the Notte, or the Night. The Child is receiving the homage of the Shepherds who have hastened to the spot, and of sundry beautiful Angels. Here the light proceeds from the Babe, irradiates with wonderful charms the blessed Mother, who bends over her new-born child, and falls with dazzling splendor on the forms of the Shepherds, men and women, whose features betray their unaffected amazement.[1] To the same class of works is to be referred a grand Ecce Homo, of greater austerity; which, however, dates from a somewhat earlier period. It is now in the National Gallery, London; as is also a charming little picture of the Holy Family.

Finally, there is a long list of paintings in which Correggio depicts scenes from ancient mythology. His style is here more in harmony with the object represented than it is in the case of religious pictures. What in the latter works detracted from the sacredness of the scene, and introduced into it a questionable element, — in the voluptuous expression of the heads, and the seductive prominence of bodily charms, — is here perfectly consonant with the subject; and the master is free to develop into figures of consummate grace some of the happiest of his inspirations. To this class belong the lively picture of the Education

[1 "At that time the sun was very near going down. But Joseph hastened away, that he might fetch Mary a midwife; and when he saw an old Hebrew woman, who was of Jerusalem, he said to her, 'Pray come hither, good woman, and go into that cave, and you will see there a woman just ready to bring forth.' It was after sunset when the old woman, and Joseph with her, reached the cave; and they both went into it. And, behold, it was all filled with lights greater than the light of lamps and candles, and greater than the light of the sun itself! The infant was wrapped up in swaddling-clothes, and his mother Mary was nursing him at her breast." — *The Apochryphal Gospel of the Infancy*, chap. i. London, 1820.]

of Cupid by Venus and Mercury, in the National Gallery of London; the Ganymede, borne through air by an Eagle, in the Belvedere at Vienna; and, above all, several pictures in which Correggio has ventured to portray the highest ecstasy of sensual love, though without becoming ignoble or low. The most celebrated of these works are in the Berlin Museum and in the Belvedere at Vienna. The Leda with the Swan (Berlin) in a delightful wooded landscape, attended by her bathing playmates, is, without a doubt, the most charming and most chaste of these pictures.[1] The supreme expression of passionate love is seen in Io, embraced by Jupiter in a cloud, — a work of preternatural power, and of wonderful artistic perfection. Of this, the best exemplar is to be seen in the Belvedere at Vienna: that in Berlin is inferior. On the contrary, the otherwise admirable painting, in the Louvre at Paris, of Jupiter and Antiope (Fig. 431), borders on wantonness; the Danaë in the Borghese Palace, Rome, though delicately painted, is rather commonplace; while the Cupid catching the golden rain is exceedingly graceful; and two Child Genii, engaged in whetting a golden arrow, are portrayed with charming naturalness. Finally, the Dresden Gallery possesses a portrait of a man said to represent the painter's physician; but this is now, not without reason, attributed to some other hand. A masterly male portrait in the Belvedere at Vienna, however, appears to be an authentic work of the master, dating from his later years.[2]

All Correggio's pupils, without exception, fell into the most arrant mannerism, strove to outstrip the master in effects of light, in pretty, coquettish postures, and elegant forms; or else they passed into an imitation of Raphael's manner, the imitation in both cases being merely superficial. Even Francesco Mazzuola, surnamed Il Parmigianino (1503–40), the most gifted of them all, fails in his religious pictures and frescos, and is great only as a portrait-painter, where he had to follow nature.

[1] Denkmäler der Kunst, plate 75, fig. 6.

[2] Zeitschrift für bildende Kunst, eighth year, No. 7, with illustrations.

Somewhat later, Federigo Baroccio of Urbino (1528–1612) took up anew Correggio's style, and expanded it into a universal manneristic type, which, as time went on, passed for the gen

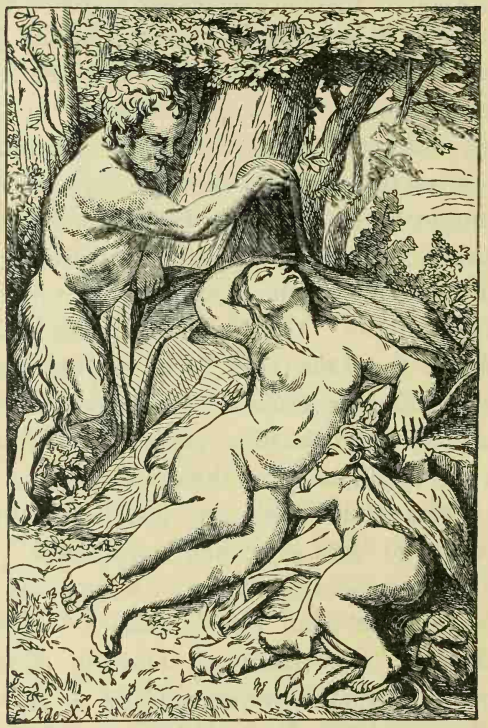


Fig. 431. Jupiter and Antiope. Correggio. Louvre.

uine expression of what was called "grace." Nevertheless, we often detect in the works of this artist a trace of that precious naturalness which disappeared all too soon with the golden age of painting.

F. THE VENETIAN SCHOOL.

The Venetian school was affected in a less degree than any of the other Italian schools by the active intercourse which generally prevailed among them. Favored by the peculiar local

conditions of their city, the artists of Venice carried to a successful conclusion the new principle in representation which had been introduced among them during the preceding period. We have already seen how Giovanni Bellini raised color to the importance of a new element in art; and how, during a long, active life, he developed by its means an almost unsurpassable strength, warmth, and distinctness. Upon this principle Venetian Painting proceeded. Improved by other tendencies, she henceforth surrendered herself to the quest of the beautiful through ways of her own choosing, and found it in the glorification of simple reality, in the pride and joy of existence, which at that time had attained an expression of the highest holiday splendor in the proud, wealthy Queen of the Sea, — the city of the lagunes. Masterpieces of painting have portrayed this glittering gorgeousness, idealized, however, into shapes of immortal and lofty beauty. Nor is this accomplished by means of an especially accurate treatment of forms, nor through a profound and thoughtful choice of subject; nor does it result from an inner consciousness stirred to its depths: it is rather the expression of a life free from care and restraint, open to the influences of beauty, and pursuing the even tenor of its way with all the joyousness of the Olympian gods. There is a noble but worldly grandeur in all these lofty forms, even when they represent Madonnas and Christian saints. They are not in immediate *rapport* with the spectator, as in Correggio's pictures: on the contrary, they seem to rejoice in their own calm beauty, like the gods of antiquity. The strifes and pains of earth, stirring action, and passionate feeling, are far removed from them. They were created for pure delight alone.

Hence the art which concerns itself, not with incident nor anecdote, but with the simple representation of certain states of existence, is the Venetian vantage-ground; and the simplest motives suffice to make it attractive. But beauty of color is, above all, lavishly expended upon their pictures, until it has become their especial characteristic. They search after mys-

terious effects of color, a softness of flesh-tints, a charm of contrasts and transitions, such as has been attained by no other masters. At the same time, this glowing, warm, luminous color is by no means the expression, as with Correggio, of a state of nervous exaltation: it is the outpouring of an internal harmony, of a natural healthfulness of soul and body, which is manifested in a visible, perfected beauty, full of nobleness and purity.

Giorgione, properly Giorgio Barbarelli of Castelfranco, made the first step towards the complete liberation of Venetian art (1477–1511); only the shortness of his life preventing his establishing himself as the rival of his great fellow-pupil, Titian. He learned of his master, Giovanni Bellini, the secret of a rich, glowing depth of color, and the power of characterization, both of which he carried to a pitch of almost unearthly, rude intensity. He is, furthermore, the first artist in whose works landscape is treated with genuine poetic feeling. Henceforth this became a prominent feature of the Venetian school, which was, perhaps, drawn to the study of the beauties of scenery for the very reason that these beauties did not lie at the doors of the city. An altar-piece of the enthroned Madonna, worshipped by SS. Liberali and Francis, in the parish church of his native Castelfranco, is the best of his earlier works. There is also, in the Monte di Pietà al Treviso, a Dead Christ, supported on the edge of the tomb by mourning Angels, full of moving power of expression. This has recently been denied to be the work of this master. There is a Judgment of Solomon at Kingston Lacy, near Wimborne, England, — a magnificent work, of original conception, but unfinished. Giorgione displays the same poetical spirit in the composition of many historical scenes, which acquire the character of highly romantic tales under his hand, often with the added charm of a deep mysteriousness in the representation. There is in the Dresden Gallery a Meeting of Jacob and Rachel, where the patriarchal environments of the story are suggested in landscape, to which the rest of the picture is subordinated. This picture is with

justice, however, now no longer credited to Giorgione. There is a Storm at Sea in the Academy at Venice, which, although injured by restorations, illustrates the artist's fantastic imagination in its most striking phase. It is also disputed whether this is Giorgione's or not. This poetical bias is seen even in his portraits, which are distinguished by lofty conception and vivid coloring, whereby the mere portrait is raised to a charming and distinctive genre-picture. This is the case with the

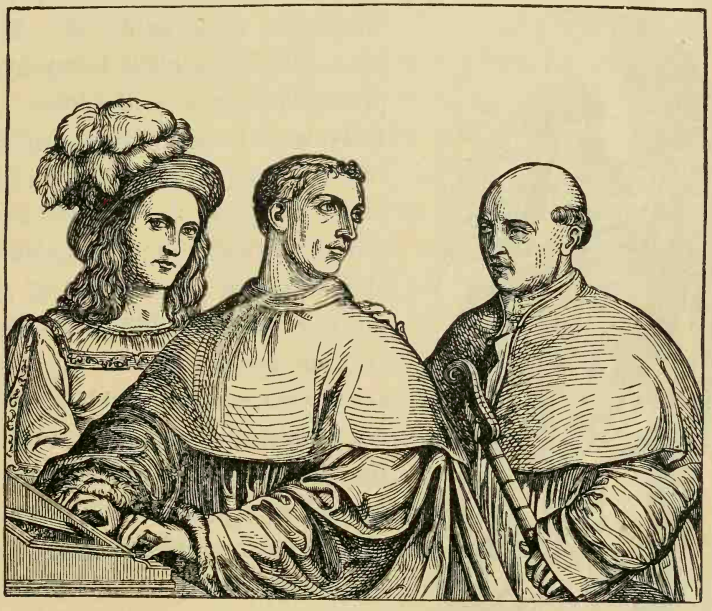


Fig. 432. The Concert. Giorgione. Pitti Palace, Florence.

superb painting in the Pitti Gallery at Florence, which goes by the name of the Concert (Fig. 432). A priest is playing upon the harpsichord. Behind him is a youth, with a stately hat and feather. He turns his head toward another priest, who stands at his side, with a 'cello in one hand, while he lays the other upon the musician's shoulder. The composition of the figures is so replete with historical reality, that a repetition of

the same subject in the Doria Palace in Rome is naïvely enough entitled the Portraits of Luther, Melancthon, and Katharine of Bora.

We have already referred to the sole well-known scholar of Giorgione, Sebastian del Piombo; but we will also give place here to the name of an artist who carried out the method of that great master in his own independent manner, although, in the beginning of his career, he was a follower of Giovanni Bellini.[1] Jacopo Palma Vecchio, or the Elder, without having the austere force of Giorgione, painted pictures which are remarkable for a lovely, mild, and thoughtful harmony, expressed in warm, tender hues. His finest work is an altar-piece in Santa Maria Formosa in Venice, in seven divisions. In the middle is Sta. Barbara (Fig. 433), magnificent, almost heroic, in treatment, glowing in color. Beside her are other smaller figures of saints; above, the Virgin, with the Body of Christ. An admirably executed painting in the Dresden Museum, full of life and spirit, represents three girls, — said to be the artist's daughters, — superb types of the voluptuous yet noble golden-haired Venetian beauty. A number of attractive pictures in the Belvedere Gallery in Vienna have been partially ruined by so-called "restoration." There is, however, in the Sciarra Gallery at Rome, one of the most enchanting works of this master, which has been erroneously attributed to Titian, and styled La Bella di Tiziano.

Fig. 433. Santa Barbara. Palma Vecchio. Venice.

[1] Denkmäler der Kunst, plate 80, figs. 8, 9.

The great Tiziano Vecellio, the foremost painter of Venice, came from the school of Giovanni Bellini. He was born in 1477 at Cadore, in the Friulian Alps; and in 1576 he was carried off by the plague in Venice.[1] He departed from the severe, somewhat archaic, manner of his master, and was affected, to a certain extent, by the influence of his genial fellow-pupil, Giorgione; but in the end he brought to a focus the entire power of the Venetian school, and with incomparable vigor and depth raised it to complete freedom. His works are distinguished, above all, by that loftiness and lifelikeness, that transparent beauty, which are only to be attained by a thorough conception of reality. At the same time, his genius is all-embracing; and although it is with the representation of a tranquil existence that his soul most deeply sympathizes, still there is no sphere of painting in which he has not produced masterly work. Through all his long life he held fast to the principle, with unwavering loyalty and undiminished ardor, which had animated the infancy of his art-life. It was by the light of his shining example that he pointed out to his pupils and contemporaries the road, by persistently following which they continually brought new treasures to light, long after all the other Italian schools had exhausted their vitality, and had sunk into a joyless mannerism.

One of this artist's earliest works is the celebrated Christ with the Tribute Money, in Dresden.[2] Here the treatment of the hair and beards is tender and graceful, the details lovingly dwelt upon; but the main excellence of this picture lies in the glow and vigor of the coloring, and in the marvellous depth and calmness of the look on Christ's face, turned upon the Pharisee, who is characterized by crafty effrontery. In his later works Titian wields a bolder brush, and deals with free, magnificent forms, and with clear, broad masses of colors, which are blended into an unsurpassable harmony through the

[1 Crowe and Cavalcaselle: Titian, his Life and Times. London, 1877.]

2 Denkmäler der Kunst, plate 80, fig. 2.

wonderful glory of his golden light. There are several frescos which he executed in Padua, with the assistance of his pupils, and which, with the wall-pictures of the Doges' Palace, destroyed by fire, excite our interest from being the only works of the kind remaining of the Venetian school. The Three Miracles of St. Anthony, in the Scuola del Santo, by Titian's own hand, are not especially remarkable as historical compositions; but they excel in magnificently drawn figures, in a landscape of poetical beauty, and in a glowing perfection of color. The picture of Joachim and Anna, in the Scuola del Carmine, is similar in manner.

We can mention only the most famous of the numerous oil-paintings of this master. Chief of these is the Entombment of Christ, now in the Louvre at Paris. A copy of this is also in the Palazzo Manfrini at Venice.[1] This picture is inferior to the Entombment by Raphael as regards grandeur of conception, and purity of drawing; but it nevertheless possesses a truly spiritual beauty, indicated by the solemn depth of the coloring, and by its noble reserve, which subordinates the bodily action of carrying to the expression of deep grief. Another[2] masterpiece of his period of greatest vigor is the Ascension of the Virgin, in the Academy at Venice. The magnificent form of the Madonna floats in space, surrounded by a shining host of rejoicing Angels: her face is marvellously transfigured by a divine illumination as she gazes into the majesty of heaven. Far above her appears, with outstretched arms, God the Father, surrounded by a glory of Angels: below are the Apostles, gazing upward with passionate longing, and seeming to be drawn after the transfigured Madonna, who leaves them behind on the earth to mourn. The story is

[1] Denkmäler der Kunst, plate 80, fig. 4. [It is probably to this picture that Mrs. Jameson refers when she quotes Washington Allston as saying of an Entombment of the Virgin (?), "It seemed, as I looked at it, as if the ground shook under their tread; as if the air were darkened by their grief." — MRS. JAMESON, *Memoirs and Essays.* London, 1846.]

[2] Ibid., fig. 5.

told with free, bold touches, and with an overpowering wealth of color. The only trace of violence of treatment is in the somewhat confused and altogether too stormy group of

Fig. 434. Murder of Peter Martyr (Peter of Verona). Titian. Formerly in the Church of SS. Giovanni e Paolo, Venice.

apostles. Titian attained the height of passionate excitement in his great representation of the Murder of Peter Martyr,

formerly in the Church of San Giovanni e San Paolo (Fig. 434).[1] The saint is stretched upon the ground, helplessly extending his arm toward the murderer, who is about to deal the fatal blow. But the tragic horror of the picture is concentrated in the figure of the saint's companion, who is taking refuge in flight, overcome by terror. This painting has very little in common with religious compositions, strictly speaking; but the artist has introduced angelic forms bathed in light, who, bearing branches of palm, are looking down through the branches of high trees, and relieve the horror of the scene. The beautiful landscape is of the highest importance. There is also the almost entirely destroyed Martyrdom of St. Lawrence, in the Church of the Jesuits, in which the awfulness of the tragedy is veiled by the darkness of the night. The moon struggling through clouds, and the light of two torches, produce the most extraordinary ghostly effects of light and shade. The Christ crowned with Thorns, of the Louvre, formerly in the Church of Santa Maria delle Grazie in Milan, is a masterpiece of dramatic pathos, but which, with all its greatness, has a strained appearance. Finally, we have the great Ecce Homo, in the Belvedere at Vienna, of the year 1543, — a picture of impressive boldness and vigor, although marred by certain defects in detail.

But Titian's favorite themes were devotional pictures in a calmer style, of which he painted a great number. In some of these the Madonna is represented as no longer a timid, shrinking maiden, but as a motherly woman, full of majesty and grace, and mature womanly beauty. The other saints are grandly-conceived characters. The donors of the pictures, who are usually introduced, are also represented as dignified figures, full of nobleness and grace. One of the most remarkable

[1 This picture was lost in the fire that destroyed the Capella del Rosario in the Church SS. Giovanni e Paolo, in 1867. At the same time, Giovanni Bellini's finest Madonna was burned. Both these famous pictures were merely in the chapel by accident, having been placed there while the two altars in the church itself, over which they hung, were being repaired.]

works of this kind is in Santa Maria dei Frari, — the great altar-picture of the Madonna Enthroned, surrounded by Saints and by the Pesaro Family. There are others of smaller dimensions, but of a loving devoutness, to which the freer arrangement, and the omission of the throne, impart an especially moving human character. There is such a picture in the Dresden Gallery, where the Madonna, holding her Child,

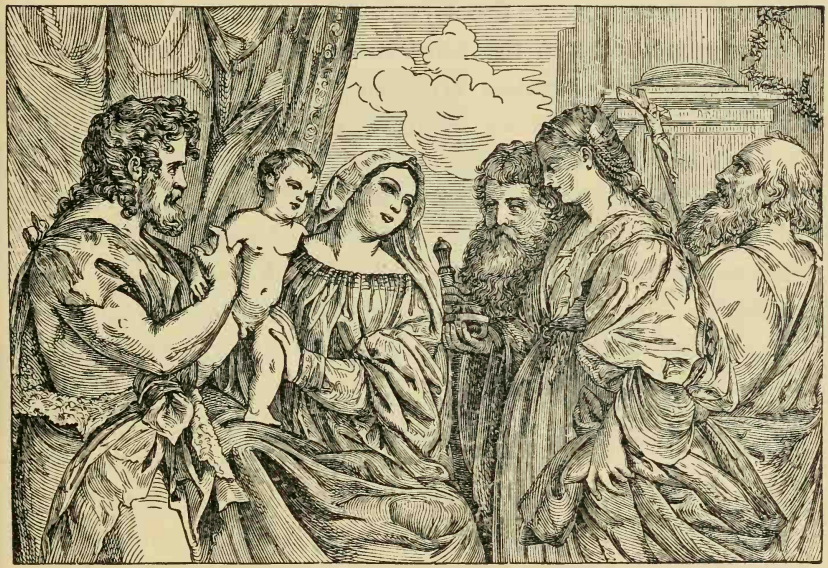


Fig. 435. The Virgin with Saints. Titian. Dresden.

is graciously inclining towards a young woman, who is modestly approaching her, guided by St. Peter (Fig. 435). St. John is playfully detaining the Child, who is struggling towards the supplicant; and St. Jerome [St. Christopher? — *Ed.*] completes the group on the other side. The whole picture is distinguished by the noble individuality of the different heads, and by the wealth of picturesque contrasts. One of his latest devotional pictures is the Annunciation, in San Salvatore in Venice: but there is a depth of religious feeling in the treat-

ment of this picture also; and the great age of the artist is only betrayed in a certain dull, dead tone of color, and in less distinctness of drawing. The same may be said of his last picture, — the Descent from the Cross, — left uncompleted at his death, at present in the collection of the Academy.

The same breadth of treatment which enabled Titian to develop and introduce into his pictures an array of purely human motives, out of the domain of religious incidents, stood him in good stead in the composition of scenes from antique mythology. The greatest artist and the noblest interpreter of sensuous beauty must undoubtedly have turned his steps with especial delight to this joyous, fabled world of the Grecian Olympus; since here, far more than elsewhere, he found the full charm of human beauty waited his portrayal. There is this radical difference between Correggio and Titian, — that whereas the figures of Correggio, the artist of glowing passion, appeal directly to the beholder, there is more of innocent indirectness in Titian's manner. His beautiful, dignified women are their own excuse for being; and it is the pure love of beauty to which they owe their existence. There are only occasional exceptions where Beauty exhibits herself with a certain malice prepense. There are three pictures of this description, in Titian's earlier manner, painted in 1514 for the Duke of Ferrara. One of these, Bacchus and Ariadne, of a severe and reserved beauty withal, is in the possession of the National Gallery in London: both the others are in the Museum of Madrid; where is also a Bacchanal, full of wild, free joy in life, which is rightly considered one of his finest works. A representation which has been frequently repeated, of the Discovery of the Fault of Calisto, must be mentioned here. The copy, painted for Philip II., is still in the Madrid Museum.[1] Diana is surrounded by her Nymphs, enthroned in a joyous landscape, near a clear spring. On the other shore

[1] Denkmäler der Kunst, plate 80, fig. 3.

of the stream, other companions of Calisto[1] are engaged in discovering her misfortune. Other copies of this are in the Belvedere at Vienna, and in the Bridgewater Gallery, London. We must not fail to mention a picture of a mysterious power, and more passionately conceived than other works of the kind. This is in the Pinakothek at Munich, and represents Venus, who is about to divulge to a young girl the mysteries of the service of Bacchus. Finally we come to a very poetical series of pictures, all dealing with allegorical subjects.

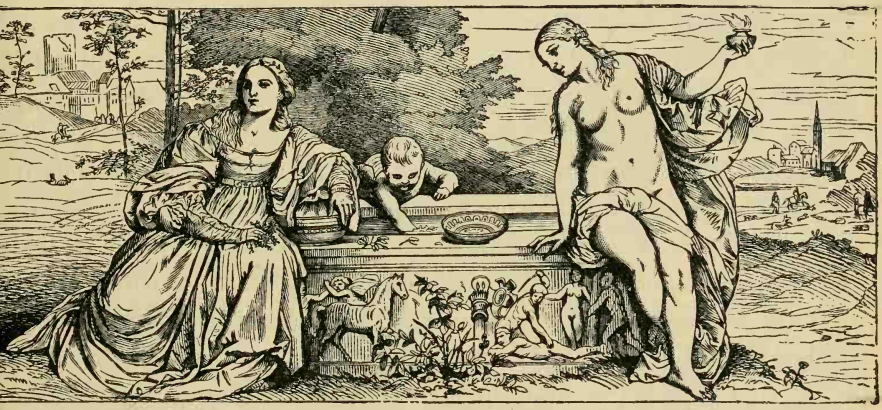


Fig. 436. Earthly and Heavenly Love. From a Picture by Titian, in the Borghese Gallery, Rome.

There is one in the Borghese Gallery, especially full of noble feeling, which is entitled Heavenly and Earthly Love (Fig. 436), but which should rather be styled Love and Modesty.[2] Two female forms are seated upon the edge of a marble sar-

[1 "There saw I how woful Calistope,
Whan that Diane agreved was with here,
Was turned from a woman til a bere,
And after was she made the lodesterre:
Thus was it peinted, I can say no ferre:
Here sone is eke a sterre, as men may see."

CHAUCER: *The Knightes Tale.*]

[2 But why profane the beautiful picture with any name? If the author was willing it should go unnamed, cannot we be content?]

cophagus, which serves the purpose of a fountain. One is naked, of noble, delicately-developed proportions, and appears to be conducting an argument with the other, who faces the spectator, completely clothed, wearing an expression of irresolution. The beautiful group is enclosed in a fair landscape. The other picture, in the Bridgewater Gallery, London, is entitled the Three Ages of Man, and breathes the idyllic happiness of a life in Paradise. There is a copy of this, by Sassoferrato, in the Palazzo Borghese at Rome.

A great number of similar works might be here enumerated, generally pictures of small compass and of few figures. Venus is a favorite subject, represented in a variety of graceful attitudes. The artist generally contents himself with delineating a single female figure, entirely, or for the most part, unclothed, who is often characterized as Venus. In these pictures Titian presents the ideal of womanly loveliness, sometimes as a personification of refined sensuousness, but ordinarily with an elevation of conception and with an unconsciousness which were only attained during the culminating period of Hellenic art. His coloring here attains its highest triumph: he has the skill so to round his swelling forms — almost without shading, often in the brightest light — that they seem to pulsate with glowing life. These female figures, in all their perfection of glorious maturity and physical grace, are, at the same time, so impressed with noble dignity, that they happily escape the imputation of voluptuousness. One of the finest of these pictures is in the Fitz-William Museum at Cambridge. A copy exists also in the Dresden Gallery, where the noble form of Venus is stretched upon a couch. Cupid is crowning her, and a young man is playing the lute beside her (Fig. 437). Of the two pictures in the Tribune of the Uffizi at Florence, one is similar to this, with the addition of a highly poetical landscape. The other is a masterpiece of painting, but is not so pure and unconscious in treatment as its companion, as the naked form stands out from the white linen of the couch in full light. There are still two

different treatments of this same subject in the Royal Museum at Madrid.

To conclude: the range and tendency of Titian's art entitle him to one of the first places among the painters of all times. In fact, very few compare with him in magnificence of conception, and in the embodiment of every thing lofty, significant, and dignified. The calm sentiment of a noble, free individuality

Fig. 437. Venus. Titian. Dresden Gallery. [The picture represents the Princess Eboli, the Mistress of Philip II., with the King. — *Ed.*]

breathes through all his numerous portraits, expressed in unconstrained dignity of attitude, in vivid coloring, and in the fine feeling with which they are composed. We can name a few only of their number. Although this master is as happy in portraying age as youth, men as well as women, still there are several incomparable pictures of women which belong to the noblest efforts of his art. They are painted with such tenderness, and, although stamped with marked individuality, are still

so beautiful, that they have long been designated as "Titian's Mistresses." One of the most beautiful is the Mistress of Titian in the Louvre. The same type re-appears as Flora, in an idealized costume, in the Uffizi at Florence; and also in a precious portrait in the Pitti, full of dewy, youthful grace, and in a rich Venetian dress of velvet and silk, with gold chains and pearls. One of the noblest figures is Titian's Daughter in the Berlin Museum, — a youthful portrait, converted into a striking genre-picture by being represented as holding up a tray of fruit above her head. There is a repetition of this in Madrid, where the young girl is transformed into the daughter of Herodias, carrying the head of John the Baptist on a charger. The numerous works of Titian represent, in magnificent compositions, the most prominent men of his time: kings and princes, poets, scholars, warriors, and distinguished patricians, all are presented to us with bold strokes of the brush, — an aristocracy in the fullest sense of the word.

Not one of his contemporaries in Venice, or in the Venetian territories on terra firma, was able to escape the overwhelming influence of the great artist. But, because his art sought perpetual inspiration from nature, even unimportant painters remained free from mannerism, and maintained a fresh naturalness, recognizing that a genuine conception of life, and a warm, beautiful coloring, were the best gifts of the school. We will name, in succession, the most noted followers of Titian, — Bonifazio,[1] with his sturdy, conscientiously executed pictures; Domenico Campagnola of Padua, who successfully competed with Titian in the Paduan frescos; that excellent artist, Geronimo Savoldo of Brescia; also Girolamo Romanino, from the same place, who aimed at expressing in his works a profounder

[1 "This name is now claimed by a family of three painters, all from Verona, who have a common character of art. No attempt has yet been made to distinguish the three; and the elder and more remarkable, to whom the appellation Bonifazio Veneziano properly belongs, can only be identified by his superiority. He died in 1540, the second Bonifazio in 1553, and the third was still painting in 1579." — KUGLER'S *Hand-Book*, vol. ii. p. 543, English edition.]

pathos (one of his finest pictures is the great altar-piece of the Madonna and Saints in San Francesco at Brescia, also frescos in the Church of San Giovanni Evangelista in the same city, as well as in the Cathedral at Cremona and in the Episcopal Palace at Trient); furthermore, Lorenzo Lotto, from the province of Treviso, an artist of deep feeling, emotional, resembling his predecessor, Correggio, in many respects, and occasionally betraying affectations of manner. His pictures, remarkable for their superb coloring, are principally in Bergamo. There is an imposing painting by him, of the Madonna Enthroned (of the year 1521), in the Church of San Bernardino; another (of the same year), somewhat theatrical in style, in the Church of San Spirito; a third in San Bartolommeo; a Betrothal of Ste. Katharine (of the year 1523), and a Madonna with the Sleeping Child Jesus (of 1533), in the Gallery at Bergamo; as well as an Ascension of the Virgin (of 1550), in the Church of San Domenico at Ancona. Callisto Piazza of Lodi also belongs in this list, — a gifted artist, educated in the school of Lombardy. But all these painters are overshadowed by Alessandro Bonvicino of Brescia, — better known as Moretto (about 1500–47), — in whom a conspicuous nobility of sentiment and a genuine religious feeling, foreign to the Venetians, were united to a lofty beauty of coloring. He, also, was noticeably under the influence of Titian; but, in his case, the glowing pomp of color of the Venetian school is translated into a milder, tranquil, silver effect, which is the apparently legitimate expression of his delicacy of sentiment. He delighted in devotional pictures, which suggest the school of Raphael in their excellent composition. Brescia, his native city, still contains a number of his most beautiful works. There is an Ascension of the Virgin by him in the old cathedral, — a fine picture of profound feeling; the coloring subdued, but, at the same time, vigorous and rich. He has also a large altar-piece in the Church of San Clemente, — a Madonna throned upon clouds, several Saints beneath, — a graceful and joyous picture, at the same time of

great wealth of color, and delicately-toned harmony. There is also the Coronation of the Virgin in the Church of SS. Nazaro e Celso, — one of the most admirable of pictures, noble in composition, and, as it were, floating in a silvery light. The

Fig 438. The Virgin, with Ste. Anna, the Infant Christ, and the Infant St. John, appearing to a Pope and a Cardinal. Moretto. Berlin.

Städel Institute at Frankfort-on-the-Main also owns an Enthroned Madonna, surrounded by the impressive forms of the

four Fathers of the Church; as well as another beautiful Madonna Enthroned, with the Saints Sebastian and Anthony. The Belvedere Gallery at Vienna also possesses the stately Sta. Justina, with the kneeling giver of the picture; and, to conclude, there is in the Berlin Museum an Adoration of the Shepherds, admirable in the main, and one of his most poetical devotional pictures. The transfigured Madonna is floating in the air, with the Infant Christ, Sta. Anna, and the little St. John, surrounded by smiling Angels. Below, two Priests are kneeling, — most expressive figures, beautiful in composition, and full of profound devotion. A superb landscape forms the background (Fig. 438).

The Venetian school produced several other important artists about this time. Giovanni Antonio Licinio Regillo, called Pordenone from his birthplace, is conspicuous among them (about 1484–1539). He is not inferior even to Titian in the softness and warmth of his coloring, especially in his flesh-tints, in the treatment of which he successfully competes with the great master's characteristic lifelikeness, and grandeur of composition.[1] He has also executed several comprehensive frescos in the Cremona Cathedral, where Boccaccio Bocaccino, in 1514, had begun, with the Annunciation, a series of representations above the arcades of the central nave. These pictures are remarkable for distinct composition, even purity of treatment, and for sustained dignity. Francesco Bembo was allied in manner to this painter, and was also his contemporary; as was also Altobello Melone, whose style is less calm, and whose colors are sometimes dull, and then again gaudy. We have, however, to mention Girolamo Romanino of Brescia, of more intense although coarser manner in characterization; and, lastly, Pordenone,[2] who works with greater freedom and breadth, and with a lavish wealth of color, although with much exaggeration, and from a worldly-dramatic rather than an ecclesiastical concep-

[1] Denkmäler der Kunst, plate 80, fig. 10.

[2] There seems to be some mistake here, as Pordenone has just before been mentioned.]

tion. The interior of the Cathedral at Cremona, nevertheless, which is covered with frescos by him, is one of the most elaborate examples of monumental painting. We finally come to the talented Venetian artist, Paris Bordone (1500–80), — a master who excelled in lifelike expression, who succeeds in imparting a mild and rosy delicacy to the glow of Venetian coloring, and who has been equally successful in large historical pictures and in portraits. Giovanni Battista Moroni, a pupil of Moretto, also deserves mention as an admirable portrait-painter: there are excellent pictures by him in the Bergamo Gallery.

The other schools of painting in Italy fell almost universally, during the latter part of the sixteenth century, into mannerism and affectation; whereas the Venetian school blossomed forth afresh, eclipsed, it is true, by the old masters in purity and loftiness, but hardly yielding to them in creative power, and carrying forward the cardinal principle of the Venetian school to new and brilliant victories. Doubtless the cause of this lay partly in the uninterrupted prosperity which fostered the power and wealth of Venice; but it was attributable, to a still greater extent, to the sound foundations upon which Venetian art was built. The ideal types which the germs of Raphael and Michel Angelo grafted upon the schools of Rome and Florence only existed so long as they were quickened by the profound intellectuality of the two great masters. As soon as this inspiration ceased, the forms assumed a soulless, repulsive mannerism. The Venetians, on the contrary, grappled with the realities of nature; and, although they never attained to the ideal and intellectual heights of the two great masters just named, perhaps, for that very reason, they obtained a firmer footing upon the healthful and fertile soil of lifelike reality.

Of the two masters who are the crowning glory of this later period in remarkable endowment, sturdy industry, and creative ability, the first is the Venetian artist Jacopo Robusti, called Tintoretto (1512–94). He studied at first in the school of Titian; from which, however, he soon withdrew himself, with

the avowed intention of devoting himself to the union of the drawing of Michel Angelo with the coloring of Titian. He certainly succeeded in attaining to a more clearly-defined representation of form by means of deeper shading and more vigorous drawing; but, in endeavoring to make these two extremes meet, he as certainly lost the delicacy, clearness, and harmony of color, of the Venetian school, in a great degree, without obtaining a compensating result. Nevertheless, he is

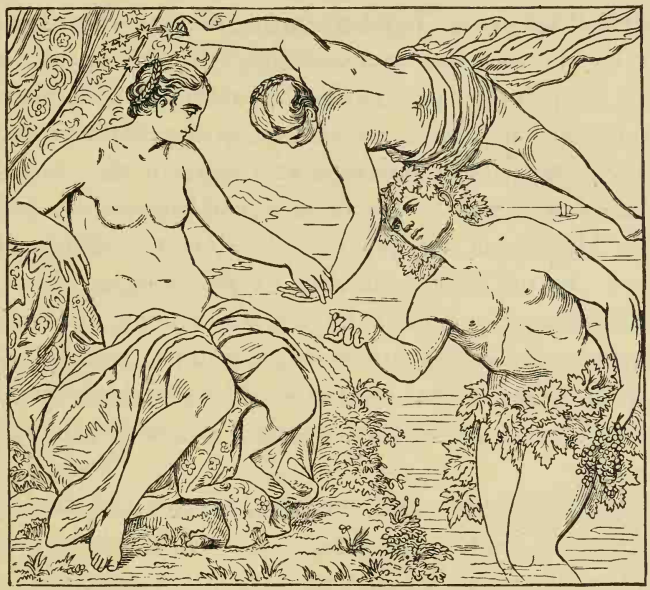


Fig. 439. The Marriage of Bacchus and Ariadne. Tintoretto. Doges' Palace, Venice.

to be reckoned among the boldest and most assured painters known to the history of art. His pictures are absolutely astounding as to number and extent; an especial reason for which is furnished by the fact that the Venetians did not like frescos, preferring instead, to cover the walls and ceilings of their immense halls of state with gigantic oil-paintings. Tintoretto executed an astonishing number of works of this sort; and

it is not a little to be wondered at, that, during his best period, he long kept himself from the danger of becoming merely a decorative painter. His style fell, indeed, from the lofty heights of the time of Titian, since he only aimed after general effects in light and shade; and in the end he sank into the miserable style of a mere painter by trade.

There are several noble and impressive altar-pieces in the Venetian churches and galleries painted in his earlier manner. There also exist a few mythological paintings of superb treatment. Among the numerous pictures with which he decorated the Doges' Palace (Fig. 439),[1] there are several which are excellent in conception and in execution. In the Great Council Chamber he painted the enormous Paradise, thirty feet high and seventy-four feet wide; which is, however, rather a confused conglomeration. The Marriage at Cana, in the sacristy of Santa Maria della Salute, is a more important composition; and also the Miracle of St. Mark delivering the Slave, in the Academy. In the Scuola di San Rocca there are more than fifty oil-paintings by him, a Crucifixion among the number.[2] He is more happy in the numerous portraits he has left behind him than in these colossal creations. His portraits are often of great value on account of their truth to life and their excellent coloring.

The second of these later masters, greater and nobler than Tintoretto, is Paolo Veronese, as he was called, after his native town, although his real name was Paolo Caliari (about 1528–88). It may truly be said of him, that his renown equalled that of Titian; and he upheld the banner of Venetian art, with a display of magnificent creative power and of lofty beauty, until near the completion of the century. The conception of his work has no longer the noble simplicity of the earlier masters (he also paid tribute to the age); but, at all events, his style is nobler, freer, and more beautiful, than that of any of his con-

[1] Denkmäler der Kunst, plate 88.

[2] See Ruskin: Modern Painters, vol. ii., chap. iii., p. 175, English edition.]

temporaries. He once more sets before us the old, magnificent Venetian life, in all its glory and intoxicating pleasures. A jubilant air of festivity irradiates all his larger paintings, — the last mighty tone, with whose reverberations the golden age of Italian life dies away forever. It was a favorite custom of those days to place in the refectories of the wealthy cloisters and brotherhoods a painting representing some biblical feast; the Marriage at Cana being a favorite subject. In these pictures the artist did not hesitate to reproduce his own pleasure-loving age, with its rich, gorgeous costumes, displayed in columned halls of gleaming marble; and Paolo followed this fashion with a delight in beauty, and a keen enjoyment, which still throw their fascination over these scenes of mere earthly pomp. But he is also capable of bringing out deep feeling and spirited expression in the treatment of more serious subjects. He aims, indeed, at enriching his compositions, and, going beyond the simplicity of the works of Titian, at cultivating more varied gradations and a grander scale of color. He sought to break up his mazes, and to blend his tones, at the same time that he laid especial stress upon externals, such as splendid draperies, ornaments, and architecture. Nevertheless, the clearness, warmth, and harmony which he imparted to his pictures, are so much the more admirable.

A series of the most glorious pictures, in Paolo's best manner (1560–65), are in the Church of San Sebastiano at Venice, where the master was laid to rest. St. Sebastian on his Way to Execution is certainly the finest of these. The full meaning of the scene is brought before the spectator; and the composition is replete with magnificent dramatic spirit, with its crowded yet distinct representation of the concourse of spectators. The other paintings on the walls and ceiling of this church are among his noblest compositions. There are other religious votive pictures, which are quaint in manner; but, at the same time, the human figures, as well as the divine, express a certain degree of internal excitement. An especially fine picture

n this style is the Adoration of the Magi, in the Dresden Gallery (Fig. 440). The Holy Family is arranged in a natural group on one side; while, on the other, the might and majesty of the earthly, bow in adoration in the persons of the Magi, arrayed in splendor of purple, and in silken raiment glittering with gold. An extraordinary wealth of intense color is here toned down to a consummate harmony; and the painting

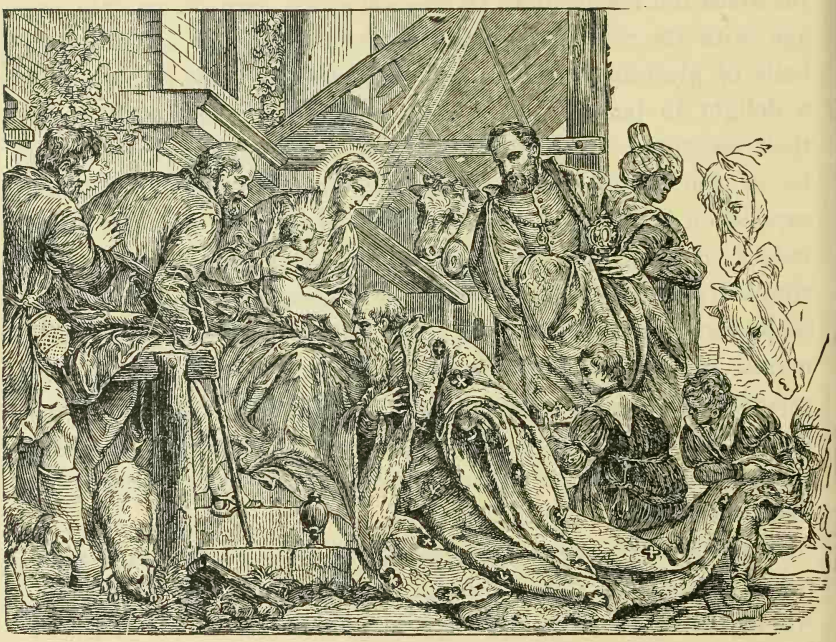


Fig. 440. Group from the Adoration of the Magi. Paul Veronese. Dresden Gallery.

is elevated to one of the first creations of genius by the dignity of the figures, the pomp of coloring, the superb disposition of the space, and the lofty, noble sentiment with which the whole work is pervaded. Other pictures by Paolo, in different styles, in the same collection, are of great excellence. The simple and yet grand landscape of the Good Samaritan is treated with glowing warmth, and made the dominant feature of the

picture. In a small picture of the Crucified Christ mourned by his Followers there is a profound pathos of feeling. The scriptural incident of the Finding of Moses is transformed into a graceful legend by the addition of modern costumes and a poetical landscape. Finally, his Marriage at Cana is an admirable example of the great representations of feasts, in which Paolo's art delighted. But the masterpiece of this kind is in the Louvre in Paris, representing the same scene. The master has portrayed on a canvas of six hundred square feet the joyous pomp and festive spirit of his day. The principal figures, Christ and his Mother, are quite in the background, and seem almost like unbidden guests at this lavish festal board. The painting of the Supper at the House of Levi, in the Academy of Venice, is not much smaller. The clear atmosphere, and the superb, spacious colonnades, give to this picture a delightful air of freedom and cheerfulness. The great Supper of St. Gregory belongs to the finest works of this description by this artist. It was painted in the year 1592, and is in the refectory of the Cloister on Monte Berico, near Vicenza: it is of great value besides, by reason of its admirable preservation. A series of other works of the same order of composition are contained in different galleries, memorials of the astonishing and inexhaustible creative force of this artist, who drew perpetually from the source of actual life for new and suggestive subjects.

There are also a number of mythological and allegorical pictures in his later manner on the walls and ceilings of the Doges' Palace. These may not always be conceived in a style of equal purity and elevation; but they invariably possess, at all events, a superb coloring and a vigorous naturalness, which make us forget the coldness of the allegory.

The celebrated Family of Darius before Alexander is undoubtedly the jewel of this class of pictures, formerly in the Palazzo Pisani, now in the National Gallery in London. The artist has represented in the antique forms the personages of

the Pisani family with the free anachronism of his day, which is, indeed, at variance with the truth to costume of the antiquary; but this fault is counterbalanced by an overwhelming power of essential truth transfigured by the charm of glowing coloring. Thus we have followed this remarkable artist through an especial province of his art, and certainly through the province most popular with his contemporaries, where the sacred histories are only used as a background, against which is presented the gorgeous manner of life of that period. Yet another admirable artist descends a step lower into ordinary life, and may therefore be said to be the founder of genre-painting. This is Jacopo da Ponte, called Bassano from his native city (1510–92), who first formed his style in Venice upon the model of Titian's works, but afterwards struck out for himself an altogether original method of representation. He goes down into the lower walks of life, — into barn-yards and peasants' cabins, with their coarse occupants, their cattle, poultry, and farming implements. He fixes all this upon his canvas with intense coloring and vigorous touch. Occasionally he introduces an incident from profane or sacred history; but he as often leaves out all additions of the kind, and contents himself with the simple delineation of rustic life, or even with portraying inanimate objects. In taking up these themes, which he illustrates with genuine delight, cheerful assiduity, and an equable, pure use of color, he turns his back, indeed, upon all the great artists who have preceded him; but, on the other hand, he opens the door to a new period, which, at a later epoch, made vigorous use of his example. His four sons were his assistants in his labors; and these five masters deluged the picture-galleries with a flood of paintings, which atoned for lack of inventive ability by a freshness of coloring, and a vigorous handling of subjects in the lower spheres of life, all of which bear a strong family likeness to each other.

CHAPTER V.

PLASTIC ART IN THE NORTH IN THE FIFTEENTH AND SIXTEENTH CENTURIES.

I. SCULPTURE.

With the beginning of the fifteenth century there arose in the North that realistic spirit which was destined to supplant mediæval art, and complete the victory of the modern school by fixing the mind upon the study of nature. As it would appear, it was in the numerous representations of persons upon tomb-monuments that the necessity of reproducing as faithfully as possible the individual character first brought about a more complete and sharply-defined stamp of form. Even in the course of the fourteenth century this tendency already attained important results, as is proved by the schools of sculpture at Tournay and Dijon mentioned elsewhere. With increasing practice, the desire grew to give an equal perfection of physical appearance to the ideal figures of sacred story; and painting soon rivalled sculpture, re-acting upon it so much the more decidedly, since there then existed the closest connection between the two arts. If, after all, Northern sculpture did not succeed in entirely equalling that of Italy, it was partly owing to the lack of antique models, and the deficiency in the marble material necessary for the perfection of the higher class of work; but partly also, and in a much greater degree, to the too exclusive attention to detail, and a very strong inclination for the fantastic, on account of which it rarely happened that a grand,

calm, harmonious conception of the whole, in its esssential traits, could find expression.

Numerous as the plastic productions of this period are, the attempts to classify them have, so far, been most unsatisfactory, being made more difficult by the fact that a number of local schools are contemporaneous; and it does not often happen that isolated instances of famous masters rise, like shining central points, in the midst of this mass of mediocrity. We know most about German sculpture, having comparatively little information in regard to that of other countries; though their course of development seems to follow very much the same direction. The general scheme of idealistic Gothic art, now grown somewhat meaningless and conventional, was abandoned, almost without exception; and that tendency was pursued instead which led to individual representation, true to nature even to the extreme of one-sidedness. As inevitable results of this tendency, witness the sharply-cut expression of physiognomies, the dwelling upon each little peculiarity of the form or bearing, even of the costume, and the pleasure taken in bringing out the texture and character of different stuffs. Whilst the ideas, the compositions, the arrangements, are still, on the whole, mediæval, every thing bespeaks a formation which has forsworn tradition; indeed, frequently indicates a contradiction to the ideal standard. In cases where subjects from sacred history are treated, a passionate, even a violent element forces itself into the representation; and, in the striving for effect, no subject is handled so frequently, or with so much pleasure, as the passion of Christ and the martyrdom of the saints. The sequel of all this is an over-charged style in relievo, inclining to the picturesque, which breaks out here, quite independent of any antique influence, — purely an outgrowth of the spiritual humor of the time; the effect being so much the more striking, since the remains of antique art did not here, as in Italy, furnish close at hand a standard for the treatment of individual forms.

But, with the sixteenth century, the influences of the new

Italian plastic art began to be generally diffused. The Italian tendency to the antique first expressed itself, especially in decorative works, in tombs, and other monuments, in their construction and ornamentation, as well as in the treatment of figures. So long as the vigorous study of nature and the characteristically individual representation of Northern art are combined with this modern ideal style, many works, pleasing, and replete with life, are the issues of the reciprocal influence. But afterwards, about 1550, when the natural warmth and *naïveté* of the Northern taste are weakened, and conventional, classical mannerism takes their place, the simple ingenuousness disappears, for the most part, from the plastic productions of the school, yielding place to a theatrical display, a chilling allegory.

A. IN GERMANY.[1]

Wood-Carving.

The wood-carving upon the altars of churches is entirely at one with mediæval tradition, so far as technical execution and subject-matter are concerned; though it bears witness in its style of expression to the dramatically active and picturesque spirit of the time, as well as to its strong realistic tendency. The construction, on the whole, does not differ from earlier work, except that the development is much freer; so that these productions, with their comprehensive designs, their massive plastic decorations, and glitter of gilding and brilliant coloring, come down to us as the most vital expressions of the artistic activity of their time. The predilection for this peculiar association of sculpture and painting increases incredibly from the beginning of the fifteenth century, and continues in full force into the second quarter of the sixteenth century.

The vigorous realism of representation demanded, first and chiefly, a considerable depth and spaciousness in the shrines themselves, so that there might be room in the several divisions

[1] Denkmäler der Kunst, plate 85. Compare my History of Sculpture.

for the disposition of the various scenes. Hence each compartment presents the appearance of a little stage, with all the accompaniments of foreground and complex landscape background, upon which the incidents are depicted with all due attention to rich perspective gradations, and with careful attention to details. The influence of the scenic representations, so popular at that time, is unmistakable. The figures are on a small scale: those in front not seldom stand out independently as statuettes, while the rest are executed in sharp high-relief (alto-relievo). When, occasionally, larger statues, as of the Madonna or other saints, are arranged in the principal niches, they exhibit a completely-developed plastic style, essentially modified, however, by the addition of painting and gilding. The fact that in all these figures the drapery is broken up, in a singularly uneasy manner, into many angular folds, often degenerating into a wrinkled, creased appearance, is additional evidence of a picturesque tendency. The gay costumes of the day, heavily overloaded with splendid stuffs, — velvet and silk, — are, in part, responsible for this fancy; though the technical execution of wood-carving, and the desire to heighten the glitter of the gold and bright colors by means of the frequent folds, led, to a certain extent, to this mannerism, which for a long time obtained a firm footing in all departments of plastic art. But the richer and more luxuriously adorned the figures became, the less compactly proportioned was the architectural framework which enclosed them; and hence the fantastic curves of the late Gothic style in decoration are retained in the frames and crowning ornaments of the separate divisions, until at last, even here, the naturalistic tendency breaks forth, and curling flourishes of leaves and tendrils are alone to be met with.

We will select for mention only a few of the most notable among the innumerable works of this class, scattered through most of the old churches in all parts of Germany. Suabia is particularly rich in early altar-pieces of this kind. The Altar of Lucas Moser at Tiefenbronn, of the year 1432, representing

a St. Magdalene borne aloft by Angels, may be reckoned among the oldest productions. One of the most admirable works in that region is the high altar in the Church of St James at Rothenburg-on-the-Tauber, of the year 1466, containing only single figures of the Lord, an Ecce Homo, and several Saints, all, however, in a strongly-developed, genuinely-sculpturesque style. A superb Altar of the Virgin in the Pilgrims' Church at Creglingen dates back to 1487 : an altar of masterly execution, in St. Kilian's Church at Heilbronn, belongs to 1498. Other excellent specimens are in the Church of the Holy Cross at Gmünd. The high altars in the Cloister Church at Blaubeuren (1490) and in the Ulm Minster (1521), and one of later date — particularly fine and noble, containing a Coronation of Our Lady — in the Minster at Breisach [1] (1526), are also remarkable examples. The Cathedral of Chur in Switzerland possesses a high altar, the work of Jacob Rösch in 1491, one of the choicest, most perfect, and best developed productions of this class, embracing the whole cycle of sacred story, from the Passion to the Coronation of the Virgin, all combined in an ingenious manner for the glorification of the Madonna.

A great number of such works exist likewise in the provinces of Austria, several of which are attributed to the skilful hand of the wood-carver, Michael Pacher: as, for instance, the magnificent altar of St. Wolfgang in Upper Austria,[2] of the year 1481 ; and the one at Weissenbach in the Tyrol. The altar in the Church at Clausen-on-the-Rhine [3] is famous as being one of the most vigorous productions of the latter part of the fifteenth century, with its lifelike scenes from the Passion. The two altars in the Church at Calcar are of greater significance, however ; also an altar in the Collegiate

[1 Dr. Marc Rosenberg : Der Hoch-Altar im Münster zu Alt-Breisach. Heidelberg, 1877. Illustrated with photographs.]

2 Engraved in Heider and Eitelberger's work on the Art Monuments of the Austrian Empire, before cited.

3 E. aus'm Weerth: Kunstdenkmäler des christlichen Mittelalters in der Rheinlanden, vols. i., ii. Leipzig, 1857.

Church at Xanten, — all valuable productions, belonging to the second half of the same century, though entirely without decoration in color. The wood-carvings of Westphalia are also numerous and fine: among them an altar at Kirchlinde is notable for a particularly massive and noble style. The later school of representation — for the most part excessively dramatic, and with confused overloading of ornament — will be recognized in the colossal altars of the Church of St. Peter at Dartmund, and of the Church at Schwerte; the last belonging to the year 1523. By way of contrast, the high altar of the Parish Church at Vreden may be mentioned as one of the richest and most admirable of such works in the zenith of this style; the well-preserved color decoration making it of great interest. A masterpiece of this latest epoch may be seen farther north, in the superb great altar of the Schleswig Cathedral,[1] upon which Hans Brüggemann worked from 1515 to 1521, containing the scenes of the Passion, in vigorous, lifelike, realistic treatment, though not decorated with color. Pomerania, too, boasts of a series of similar carved altars: among them one at St. Mary's Church in Greifswald, with a representation of the Entombment, is worthy of mention. Finally, there are a great number of such works to be found in the various provinces, and in Silesia, especially in Breslau and Cracow, extending even into Hungary.

Franconian productions of this class, most of them executed under the direction of Michael Wohlgemuth, who was also distinguished as a painter, have a special importance; also the high altar of the Church of the Virgin at Zwickau (of the year 1479), with carvings representing Mary with other Saints: there is also an altar in St. Ulrich's Church at Halle (1488), containing Christ and Mary, with separate figures of Saints. Towards the close of this period there flourished in Nuremberg a most

[1] Engraved by Böhndel. See F. Eggers: Der Altarschrein der Domkirche in Schleswig. Flensborg, 1866–67. Parts 1 and 2, with seventeen photographs. More particular information on the subject of the German wood-carving will be found in my History of Sculpture.

admirable master of sculpture in wood, Veit Stoss of Cracow (about 1438–1533), whose earlier labors were devoted to his native town.[1] The high altar in the Church of Our Lady at Cracow (1472–84), with a Coronation of Mary, besides other biblical representations on a smaller scale, is famous as being the masterpiece of his first epoch. In Nuremberg, where he took up his abode in the year 1496, several works of his hand have been preserved, distinguished by a tender fervor and grace, a mild softness of form, and a clearly-developed style of relief, with a great deal of life-likeness. Though he has not succeeded in entirely throwing off the influence of the general tendency in the little wrinkled folds of his drapery, the whole

The Nativity. The Adoration of the Magi. The Coronation of the Virgin.

Fig. 441. From the Rosary of Veit Stoss. Nuremberg.

effect is, nevertheless, conceived in large masses, and executed with much freedom. His masterpiece is the Rosary of the Church of St. Lorenz (of the year 1518), — a thoughtfully conceived, attractive production.[2] In the centre are seen the figures of the Madonna and the Angel of the Annunciation in high relief, encircled by a Rosary, also carved in the same manner, containing in different medallions the Seven Joys of Mary, — the Annunciation, the Visitation, the Birth of Christ, the Adoration of the Wise Men, the Resurrection, the Descent of the Holy Ghost, and the Coronation of Mary (Fig. 441).

[1] Denkmäler der Kunst, plate 85, figs. 1, 2.

[2] See R. von Rettberg: Nuremberg's Kunstleben. Stuttgart, 1854.]

These reliefs are admirably clear in grouping, beautifully composed within their given spaces, and full of *naïve*, tender sentiment. Beneath the cross the serpent with the apple recalls the sin of the fall. The culminating point of the whole is the figure of God the Father sitting on his throne, while round him float gracious angelic forms.

Fig. 442. Portrait of Jörg Syrlin (?). From his Choir-Stalls in the Cathedral at Ulm.

Among other works supposed to be due to this master there is the high-altar piece, formerly belonging to the upper Parish Church at Bamberg, with representations from the life of Christ and his Mother, as well as a great crucifix, with the figures of Mary and John, in the Church of St. Sebald at Nuremberg, dating from the year 1526.

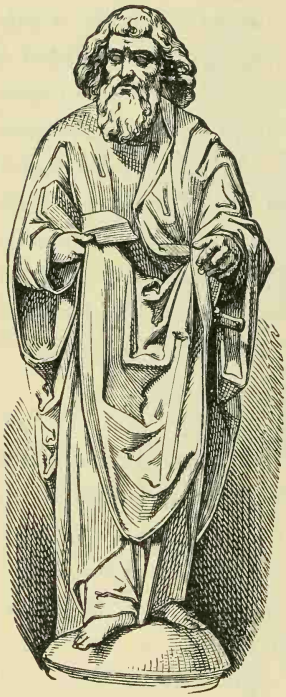
Finally, a very skilful master of the Suabian school deserves mention here, — Jörg Syrlin the elder, whose masterpieces are the magnificent stalls in the Minster of Ulm, his native town (1469–74), — works of the highest type of elaborate decoration, which, besides being very rich in architectural ornament, contain a large number of heads of heathen sages, Old-Testament prophets and patriarchs, as well as Christian saints and apostles, ending with what are said to be portraits of the worthy master himself (Fig. 442) and of his wife, skilfully executed in a thoroughly but graceful realistic spirit. He carved in stone the fountain in the Market Place at Ulm in 1482, the so-called "Fischkasten," — a simple Gothic pyramid, with three stately figures of knights. Not less clever than his father, Jörg Syrlin the younger produced a series of very remarkable wood-carvings, among them the superb stalls in the Monastery Church at Blaubeuren in the year 1496, and the very richly-decorated sounding-board over the pulpit in the Minster at Ulm (1510).

Sculpture in Stone.

Sculpture in stone was practised at the same time and with equal enthusiasm, being largely employed in memorial monuments (which constantly increased in number and costliness), as well as in the decoration of the churches, their doors, flying-buttresses, lecterns, and choir-piers. Some fine work of this class indicates a particular activity and genius on the part of the Swabian school.[1] A statue of Count Ulrich the Well-Beloved, made in 1440, and formerly standing in the Market Square at Stuttgart, belongs to the earlier works, in which the new style is nobly and worthily displayed. The completion of the Convent Church at Stuttgart afforded, during the whole course of the fifteenth century, and especially towards its close, an ample opportunity for the employment of sculpture. The lectern and the splendid pulpit in this church, as well as the Apostle Portal, original in its design, and richly decorated, are

[1] Heideloff, in the already-cited Schwäbische Denkmale with numerous illustrations.

adorned with reliefs and statues, in which a strong realistic execution unites with a dignified conception to produce a most pleasing effect (Fig. 443). The very admirable Christ on the Mount of Olives at St. Leonard's Church, at the same place, dates from the beginning of the following century (1501); as also a Christ on the Cross, the size of life, surrounded by the



From the Apostle Portal.

From the Lectern.

Fig. 443. Statues from the Collegiate Church in Stuttgart.

mourning figures of the Virgin, St. John, and the Magdalene, — a work in which a rare intensity of feeling shines out through its vigorous conception. Not less vigorous and versatile is the sculpture upon the gates and piers of the elegant Church of Our Lady at Esslingen, in the latter part of the fifteenth century (compare Fig. 327); and also that upon the gates of the

Minster at Ulm. Among the finest works of the Swabian school we may mention further the Sacrament House, or Pyx, of the year 1469, in the Minster at Ulm ; the Fountain in the Market Place, and the Baptismal Font in the Church, at Urach, the last executed in 1518 by a certain Master Christopher ; as well as the Font and the Holy Sepulchre in St. Mary's Church at Reutlingen.

The pulpit in the Cathedral at Freiberg, in the Erzgebirge, carved about 1470, — as original in design as it is masterly in execution, — belongs to the most excellent productions of this kind, which are to be classed, partly with architectural, partly with sculptured works. To the same category belongs the magnificent pulpit of the Minster at Strasburg, dating from the year 1486 ; and the equally remarkable pulpit in St. Stephen's at Vienna, the work of a Master Pilgram, and adorned with admirably-treated heads of the fathers of the Church. Besides these, numbers of richly-executed tabernacles and lecterns may be found in all parts of Germany, in a good state of preservation. A series of fine mortuary monuments in the Rhenish provinces present most excellent examples of the development of this style. The Monument of Rupert, Count Palatine (died 1410), in the Church of the Holy Ghost at Heidelberg, belongs to the earlier specimens. Several of this class may be found in the Cathedral at Mayence.[1] The Memorial Slab of Archbishop Conrad III. (1434) wavers between the traditional style of the period and a freer individual conception ; while in the Monument of Diether von Isenburg (1482) originality triumphs, and appears more and more conspicuously in a long series of later monuments. There are many other works of the same sort in other churches.

The Monument of King Louis of Bavaria, erected soon after 1468 in the Church of Our Lady at Munich, is of great value, which, with all its perfect realistic accuracy, displays much

[1] See the fine work of H. Emden, — Der Dom zu Mainz und seine Denkmäler, in 36 Photographien. Mainz, 1858.

noble feeling and free-flowing contours. The Maximilian Museum at Augsburg contains some stone reliefs of this epoch, which show much purity of taste.

The Franconian school produced one of the most famous masters of the time in Adam Krafft,[1] who lived until 1507, and worked chiefly in Nuremberg. His productions are characterized by a vigorous, lifelike conception, clear-cut forms, and a touch of tender feeling, often rising into pathos. The somewhat over-crowded grouping, and the lack of repose in the

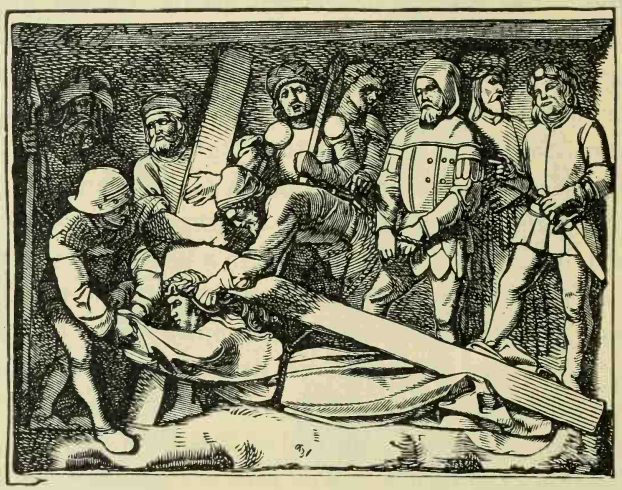


Fig. 444. From the Seven Stations of Adam Krafft. Sixth Station. Christ fainting beneath the Load of the Cross.

broken lines of the drapery, are a tribute that all contemporaneous masters pay, more or less, to the curious taste of those about them; and Krafft heightens this peculiarity by a certain thick-set, robust look about his figures. His earliest known works are the Seven Stations, on the road to the Churchyard of

[1] See the already cited work of Rettberg; also Denkmäler der Kunst, plate 85, figs. 4–6; and the recent excellent publication, — Fr. Wanderer, Adam Krafft und seine Schule. With sixty engravings on wood. Nuremberg, 1868.

St. John (Fig. 444), in which he has depicted the seven times repeated sinking of Christ beneath the burden of the Cross in powerful reliefs, with great spirit and striking energy of expression (Fig. 445). A sequel to these important productions is the representation of Calvary, at the entrance to the churchyard, with the crucified Christ between the two Malefactors, — a scene full of dramatic pathos ; the form and face of the Redeemer bearing the impress of deep and noble feeling Of the groups

Fig. 445. Head of the Saviour. Detail from the Sixth Station of Adam Krafft. (From Wanderer.)

which formerly surrounded the cross, only the figures of Mary and St. John have been preserved, the upper portions very much weather-beaten and disfigured. Krafft's style develops an overpowering intensity of feeling in the relief of the history of the Passion, executed in 1492 for the Schreyer Monument on the exterior of St. Sebald's Church ; the Entombment of Christ, especially, being filled with a fervent devotional spirit. Joseph of Arimathæa and Nicodemus have reverently

lifted the body of the Lord, and are just in the act of consigning it to the sepulchre. At the sight, the grief of the desolate disciples breaks forth uncontrollably, — most passionately in the Magdalene, who, wringing her hands, sinks at the foot of the tomb; but most intensely in the Mother, who once again presses her lips upon the face of her beloved Son rigid in death. Somewhat later, in 1496, there appeared, like a reminiscence of these representations, that single scene from the Passion, portraying Christ sinking beneath the Cross, which may be seen on the first south-west pier of the nave of St. Sebald's. One of the most artistic works of this master is the stone pyx of the Church of St. Lorenz, which was executed between 1496 and 1500. The substructure rests upon three powerful kneeling figures, representing the master and two of his workmen. From this base a slender, boldly-soaring Gothic spire mounts upward to the height of sixty-four feet from the ground, adorned with statuettes and scenes in relief, depicting the Passion, and terminating at the summit in a finial strongly curving round upon itself. While engaged on this great monument, he executed some other work for the churches, among which the Pergerdörfer[1] Tomb in the Frauenkirche (1498) undoubtedly ranks first. It exhibits the Madonna, with the Child, as the Refuge of Christians,[2] crowned by two Angels; while other Angels spread the mantle of the Mother of God above the representatives of all Christendom kneeling at her feet, and over the figures of the family of Pergerdörfer. A ray of heavenly glory illumines the face of Mary — lovely in its majesty — and the graciously smiling Child. The Coronation of the Virgin, at the entrance to the choir of the Church of Our Lady, gives evidence of the hand of this master; and he repeats the same subject in 1501 in the grand alto-relievo of the Landauer Tomb in the Church of St. Ægidius.

He proved with what a fresh and spirited simplicity of style

[1 "Pergenstorfer" is the name given in Rettberg. Nürnberg's Kunstleben, p. 93.]

[2 The Our Lady of Pity of the Italians, — Madonna Misericordia.]

ıe could seize upon and fix the events of every-day life in he charming relief of the Town Scales, executed in the year 497. The town-weigher stands in the midst, conscientiously ıoting the balancing of the beam, beneath which the maxim, 'To thee as to every other," testifies to the strict maintenance

Fig. 446. Relief, by Adam Krafft, on the Town Scales. Nuremberg.

of fair play. To the left, an attendant is in the act of adding another weight; while opposite to him the merchant whose bales of merchandise are about to have the duty settled upon them puts his hand reluctantly into his purse. It would not

be possible to present the transaction more forcibly, admirably, or pleasingly (Fig. 446). In the evening of his life, Krafft went back once more to the theme of the history of the Passion; and in the very year of his death (1507), in the Hospital at Schwabach, executed for the Holzschuher Chapel in St. John's Churchyard a group of fifteen life-size figures representing the Entombment of Christ. Joseph of Arimathæa, to whom the master has given his own grave and noble features, in deep agitation supports the sacred body of the Lord. The subordinate figures are of somewhat inferior workmanship, — possibly by the hand of apprentices.

There lived contemporaneously with Krafft, at Würzburg, another very skilful master, by name Tilmann Riemenschneider[1] (about 1460 to 1531), whose style certainly does not equal in power that of the Nuremberg school, but nevertheless rises to a pathetic devoutness, and tenderness of feeling, in spite of the realistic constraints of contemporary taste. The statues of Adam and Eve and of the Apostles in the Frauenkirche at Würzburg are able works, displaying, in parts, considerable dignity of character. His figures of the Madonna in the New Minster Church of the same place, and in the Pilgrims' Chapel at Volkach, unite a charming delicacy with a certain fulness of form. The artist touches a chord of deep pathos in his representation of the Disciples mourning over the dead Christ; one composition on this subject having been executed for the Church at Heidingsfeld, and another and more elaborate one for that at Maidbrunn (1525). From 1499 to 1513 he was engaged upon the marble Tomb of the Emperor Henry II. and his consort Cunigunde, for the Cathedral of Bamberg. The figures of both are represented as lying at rest upon the cover of the sarcophagus, in attitudes of quiet dignity; while the sides of the tomb are adorned with scenes from their lives, done in relief, vigorously handled, in a powerfully realistic style. The marble Monument of Bishop Rudolph von Scherenberg,

[1] C. Becker: Life and Works of the Sculptor Tilmann Riemenschneider. Leipzig, 1849.

in the Würzburg Cathedral, just as admirable in its way, belongs to a somewhat earlier date, after 1495, and exhibits the figure of the bishop, cleverly individualized, but with rather heavy, hard drapery, lying beneath a Gothic canopy. On the other hand, the sculptor reaches a grand and dignified expression, and an especially excellent execution, in the marble Tomb of Bishop Lawrence of Bibra, in the same church, and executed after 1519; while the modern architectural style, with its tendency to imitate the antique, appears in the conception of the whole.

But decidedly the most stately monumental tomb of the whole epoch is the marble memorial to the Emperor Frederic III., in St. Stephen's at Vienna, commenced in 1467 by Master Niclas Lerch of Leyden, and carried on after his death by Master Michael Dichter, by whom it was completed in 1513. The whole design appears to have been conceived in a spirit as original as it is grand. A richly-carved sarcophagus, on which lies extended the dignified and finely-executed figure of the emperor, in full regalia, with sceptre and imperial globe, is raised aloft upon a high and broadly-projecting base adorned with statuettes and reliefs. Although Gothic details are occasionally introduced, the composition, taken as a whole, suggests the style of the Renaissance, in the clearness, simplicity, and comprehensiveness of its execution.

Other German memorial monuments, of the somewhat more recent date of the sixteenth century, unreservedly adopt the forms of the Renaissance in the arrangement of their entire design, having learned to combine with its forms the fresh originality and versatility of the preceding school in their figures. So, for example, the beautiful Monument of Johann Eltz and his Wife, in the Carmelite Church at Boppard (1548), and, a little earlier, the Tombs of two Archbishops in the Cathedral of Trêves; again, in the year 1547, the Monument of Archbishop Albert in the Cathedral of Mayence, several tombs in the Church at Wertheim, and many others. In the latter part

of this century, a decorative treatment in the spirit of the Italian Renaissance begins to prevail in works of this class, which marks them, even at this early date, as belonging to the succeeding period.

Works in Bronze.

No school takes such a prominent position in the German metal-work of this epoch as that of Nuremberg; and indeed, in the versatility of its artistic production in all departments, this ancient imperial city may claim almost the same rank for Germany as Florence does for Italy. Here, too, it was the endeavor to secure a thoroughly developed, typical embodiment of their ideas, which was the common, fundamental motive in the various attempts of the Nuremberg masters. But in no other department did this tendency attain to such perfection, such nobility of conception, and such refinement of execution, as it did in these works in bronze. An authentic tradition of the school attributes the germ of this development to the artist family of Vischer; and the special genius of one pre-eminently gifted and famous master carried the ideal of this school to a point of perfect attainment, which other productions of Northern art can scarcely be allowed to have so completely reached. The earliest known work of this school is the bronze baptismal font in the Town Church at Wittenberg, the production of Hermann Vischer the elder[1] in 1457. Its design is Gothic, enriched with much exquisite ornamentation, the most notable feature being the figures of the apostles which encircle it, — partly because one recognizes in their workmanship a happy suggestion of the simple contours of Gothic works; partly that they evince a conscious, independent adoption of the antique methods in their drapery.

The leading master of the Nuremberg school, and one of the greatest names in the whole range of German art, is the son of this same Hermann, the famous Peter Vischer, of whom we

[1] Illustrations in Schadow's Wittembergs Denkmäler. Wittemberg, 1825.

know that he became a master in 1489, and died in 1529.[1] Among all the gifted artists of his time, Albert Dürer himself not excepted, he had the truest artistic perception, by means of which he breaks through the narrow bounds set by the taste of the time, and with untiring aspiration attains to a purity and transparency, a dignity and nobility of style, which stand alone and unrivalled, throughout that whole long epoch, in the countries of the North. The earliest undoubted work from his hand is the Tomb of Archbishop Ernest in Magdeburg Cathedral, completed in 1495, — a sarcophagus adorned with figures of the apostles and other sculptures, the form of the archbishop reposing upon the top. In this, more than in any other work, the artist shows the harsh characteristics and the sharpness of treatment peculiar to contemporaneous Nuremberg art; but the figures of the apostles already give evidence of his own strong innate sense of the beautiful. The monumental tablet of Bishop John, in the Cathedral of Breslau, of about the same time (1496), inclines towards the same type of conception. Other monuments of this earlier epoch, not positively to be attributed to this artist, exhibit, nevertheless, a free progress in the simple, pure style of his father. A good deal of this work was modelled by other artists, and only cast in the foundry of the Vischers; for instance, the Monument of Bishop George II. in Bamberg Cathedral, completed in 1506, and conforming in its general conception to the older style.

The famous masterpiece of Vischer, the Tomb of St. Sebald, in the church of that saint at Nuremberg,[2] executed by the master and his five sons (from 1508 to 1519), marks a decided turning-point in his artistic career. A sketch of its plan had been made as early as 1488, by his hand, as it appears, though it has been groundlessly ascribed to Veit Stoss. According to that, the monument was to have been a slender structure in

[1] Denkmäler der Kunst, plate 85, figs. 7–11. A recent work in photography, with text by W. Lübke. Nuremberg. Folio.

[2] Engraved by Reindel. Compare Denkmäler der Kunst, plate 85, figs. 7–10.

the conventional Gothic manner, tapering to three pyramidal points. If it were true, as has been asserted without the slightest grounds, that economical reasons only defeated the execution of this project, favoring thereby the present design, we should certainly regard this as a most fortunate circumstance, since to it, next to the matured and fully-developed

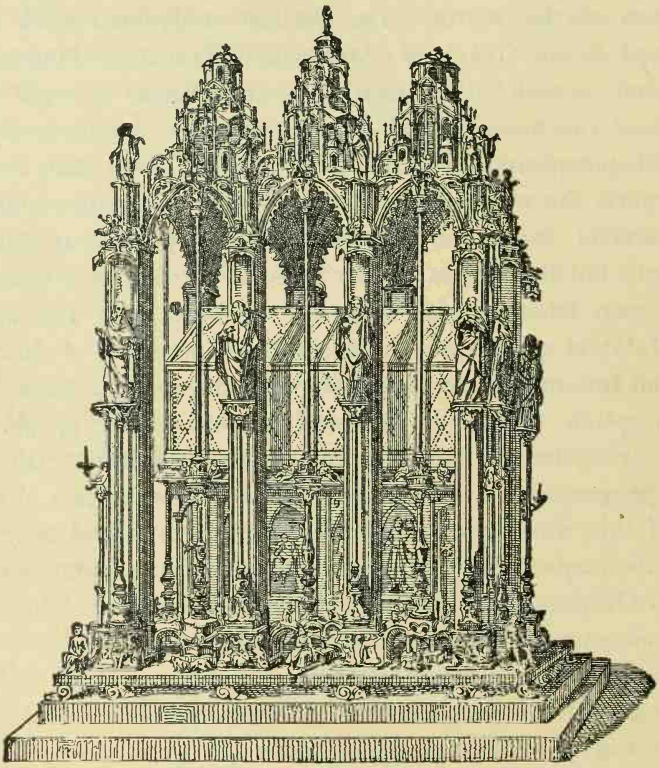


Fig. 447. The Tomb of St. Sebald. By Peter Vischer and his Sons. In the Church of St. Sebald, Nuremberg.

artistic spirit of the artist, we are indebted for a work which stands alone, differing from all others, while the original project, if carried out, would have resulted in pure commonplace. The very conception of the work exhibits the master in all his free-

dom and originality of thought.[1] The sarcophagus, which is of an earlier period, rests upon a base, the sides of which are decorated with representations, in relief, from the life of the saint. This central feature of the tomb is enclosed within a graceful structure, rising with eight slenderly soaring piers, and crowned by three rich canopies. While this last feature is freely modelled upon the plan of the monuments of the

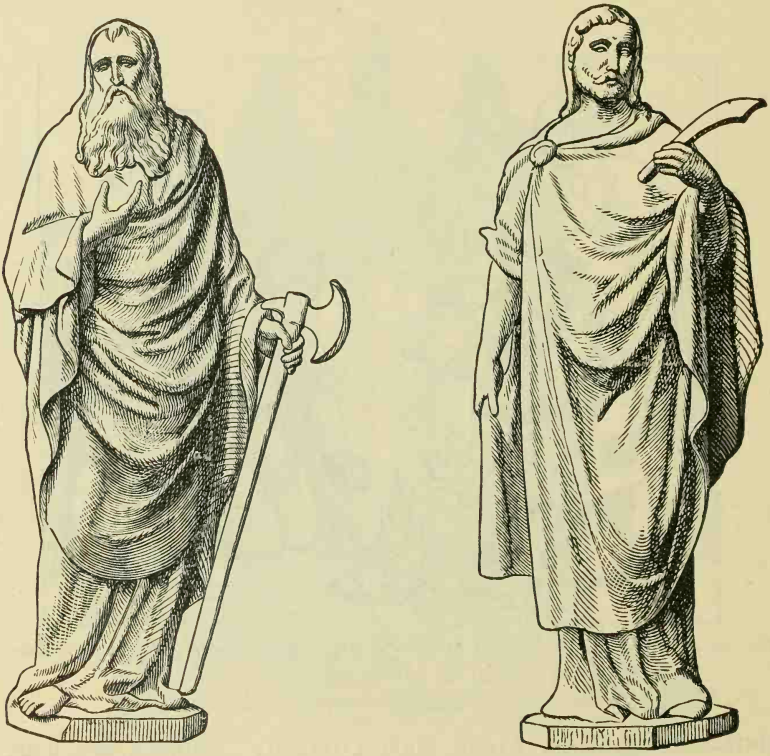
Fig. 448. Relief from the Tomb of St. Sebald. The Saint warms himself at a Fire made of Icicles.

thirteenth century, where such crowning canopies are usual, the design of the whole edifice is in the light, slender style of the Gothic; and the construction, in its details, suggests the daintiest beauty of the Renaissance (Fig. 447). These varying elements, however, are interblended after so intelligent, free, and spirited a fashion, that, in this regard alone, the work

[1] It certainly is a proof of curious one-sidedness in Rettberg, when he says that "it is rather arbitrarily and tastelessly trimmed and polished." See Rettberg's Kunstleben, p. 150.

is worthy of the highest admiration. But the versatility of the master's genius is more splendidly exemplified in the singularly opulent plastic decoration with which he has invested the tomb from top to bottom.

The reliefs on the sides of the base (compare Fig. 448)[1] are treated with a simplicity enlivened by a charming grace and



St. Matthias. St. Bartholomew.

Fig. 449. Figures from the Tomb of St. Sebald.

naïveté, and are unequalled in the North — one might almost say in Italy — in their accurate conception of the relievo style. The shrine rests — a happy idea of the artist — upon twelve

[1 See the Legend of St. Sebald. Nuremberg. H. Höstzel. 1514. Rettberg gives an abstract of the legend in his Kunstleben, p. 150.]

gigantic snails, who carry it upon the backs of their strong shells; while the richly ornate base exhibits a multitude of admirably executed little figures, — lions couchant, all manner of mythological and fabulous creatures, nymphs and genii, antique heroes, Old-Testament worthies, and the allegorical forms of the cardinal virtues. Entablatures, spandrels, and every available corner of the structure, are likewise peopled with countless tiny beings. There are sconces for lights at the four corners, in the shape of the fabled mermaidens, which, like every thing else on the monument, exhibit a perfect grace and lightness in conception and execution.

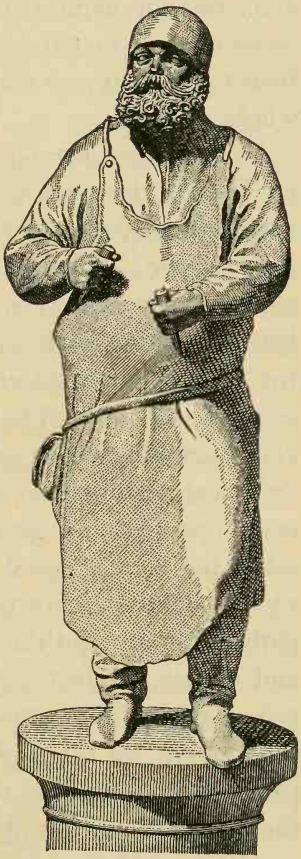


Fig. 450. Peter Vischer. From his Tomb of St. Sebald.

In small niches upon the finely wrought piers stand the figures of the apostles, in the design of which the master has reached the highest freedom and grandeur of style. In the noble flow of the drapery we see traces of the idealism of the fourteenth century, though in a purified and exalted fashion, and joined with a classic simplicity and refinement of feeling, and with a complete knowledge of the human form, which lend a lofty beauty to the marked individuality of the figures, such as is only equalled by Lorenzo Ghiberti (compare Fig. 449). At one end of the base the artist has delineated the unpretending but dignified figure of St. Sebald; and at the other he appears himself in his every-day dress as a workman, with his cap

and leather apron (Fig. 450). The piers do not run into finials as in the Gothic, but are crowned with twelve statues of prophets; while upon the middle baldachin — the culminating point of the entire structure — stands the Christ-Child, holding the globe. And thus the master has succeeded in blending the mediæval cycle of deep thought and idealism on the one side, and the aspiration of his own era toward a method which is more true to nature on the other, with the grace of antique forms and ideas; so that he produces a charmingly harmonious whole.

Vischer identifies himself still more emphatically in his later works with the tendency towards the antique, which had already spread far beyond the borders of Italy, diffusing itself in countless artistic influences of all kinds; though he stands apart among those rare spirits, who, however much they may borrow here and there, yield up no whit of their own originality, or of the *naïveté* and vital energy of their native art. He was just enough akin in soul to that art to have saved himself, from the very beginning of his artistic life, from the eccentricity, the fantastic caprices, and the often clumsy singularities, of his German contemporaries. One of his most finished works is his splendid relief in the Cathedral at Regensburg,[1] dating from the year 1521, — Christ comforting the mourning sisters of Lazarus, — pathetic in its truthful simplicity, full of expressive intensity, and of fine, distinct grouping; less studied in the style of its relievo than Ghiberti, though nearly as noble and free in every other way. A relief of the Coronation of the Virgin, dating from the same year, in the Cathedral of Erfurth, and repeated in the Palace Chapel at Wittenberg, is less remarkable for noble sentiment and ideal beauty. Besides these, two tombs among the master's last works are worthy of mention, — that of Cardinal Albert of Brandenburg, in the Collegiate Church at Aschaffenburg, prepared while this prince was yet alive, in 1525; and the Monument to Frederic the Wise, Elector of Saxony, in the

[1] Denkmäler der Kunst, plate 65, fig. 1.

Palace Chapel at Wittenberg, executed in 1527, especially fine and masterly in its finished execution. A statuette of Apollo, in the Art School at Nuremberg, spirited and vigorous, though somewhat hard in its modelling, as well as a relievo of Orpheus and Eurydice in the Art Room of the Berlin Museum, are specimens of the original way in which Peter Vischer occasionally handled antique subjects.

Besides these numerous and important works, there are a few others to be added to the list, which undoubtedly originated in the studio of this master, but do not bear the stamp of his hand quite so unmistakably, betraying at times a certain inequality of treatment. Among these are the Tombs of the Counts of Henneberg in the Church at Römhild, near Meiningen ;[1] the one of Count Otto IV., executed after 1480, being, perhaps, a juvenile production of the artist ; while that of Hermann VIII. and his consort Elizabeth, finished after 1507, exhibits Vischer's characteristics very prominently in the principal figures, and should undoubtedly be ascribed to him. There is also the double Tomb of the Elector John Cicero, in the Cathedral at Berlin, bearing the date 1530 and the name Johann Vischer ; but the older portion cannot be considered the production of the great master. Finally, we may mention the tablet representing the Entombment of Christ, in the Church of St. Ægidius at Nuremberg (1522), some portions of which are very beautiful ; while the design, as well as the execution, of the incomparably beautiful body of Christ, foreshortened in flat relievo, betrays the master's own hand. Johann Vischer, above alluded to, executed in 1530 the noble bronze relief of a St. Mary preserved in the Foundation Church at Aschaffenburg. But the fine Tomb of the Elector John in the Palace Chapel at Wittenberg (1534) must be assigned to another son, Hermann Vischer the younger. The treatment of drapery in this work is no longer quite free from mannerism ; and this tendency

[1] Döbner: Die ehernen Denkmale in der Stiftskirche zu Römhild, &c. With illustrations. Munich, 1840.

appears still more strongly in the Tomb of Bishop Sigismund of Lindenau (died 1544), in the Cathedral at Merseburg, — the work of the same artist, according to the monogram it bears. Besides, we know of Hermann that he had been in Italy, and had brought thence a number of designs; so that from this side as well, came a direct familiarity with the art of the South. The Tomb of Count Eitel Friedrich of Zollern and his consort Magdalena of Brandenburg in the Town Church at Hechingen (1570) seems to point to Peter Vischer as its artist. It is nearly allied to the later Tomb at Römhild, and quite its equal in beauty and freedom of treatment. It is impossible to decide at present as to whether the contemporaneous Monument of Cardinal Frederic in the Cathedral of Cracow was a production of the Vischer workshop.

However, there can hardly be a doubt that the two colossal bronze figures of King Arthur and Theodoric, on the Monument of the Emperor Maximilian, in the Foundation Church at Innsbrück, are the work of Peter Vischer's hand.[1] This tomb, one of the most extensive and magnificent sculptured monuments in the world, was begun in 1508 in pursuance of an idea of the art-loving emperor, and under the direction of his court-painter, Gilg Sesslschreiber of Augsburg. The twenty-eight colossal bronze statues of the ancestors of the imperial house, and of half-legendary mediæval heroes, which surround in formal rows the monument proper, were the first to be begun. The noblest of these are the Statues of Arthur and Theodoric, executed in 1513: their superb bearing, delicate proportions, and perfect execution (the last applying especially to Arthur), prove them the work of Peter Vischer's hand. Besides these, the greater number of the female figures are remarkable for graceful pose, and richly-figured and softly-flowing drapery. Of these, according to Schönherr's investigations, the nobly-simple Eleanora, Cimburgis, Cunigunde, and

[1] According to recent researches instituted and induced by me. Compare, on this subject, my History of Sculpture, second edition. Denkmäler der Kunst, plate 86, fig. 2.

Mary of Burgundy, are attributed to Gilg; and among the male statues he executed King Philip, Duke Ernest, Theodobertus, King Rudolph, and the kneeling figure of the Emperor Maximilian, which was recast at a later period; and the same artist prepared, besides, the models for the figures of Duke Charles and Philip of Burgundy. These works all belong to the most admirable of the series; while the other figures, and especially the statues of knights, generally less successful in treatment, — some being clumsily thick-set, some insipid or too fantastic, but all in wonderfully rich costumes, — were executed by other hands, after the gifted but too frivolous artist had been discharged in 1518. Steffen and Melchior Godl, as well as Gregor Loffler, are particularly mentioned as the casters of these figures. The last-named cast in 1549 the Statue of Chlodwig, modelled by Christoph Amberger. On account of the vastness of the work, it made but slow progress; and the whole was not completed before the second half of the century: for, in addition to all the rest, there were twenty-three bronze images of the patron saints of the House of Austria, each about two feet high, intended at first to be a part of the monument, but now separate from it, and ranged in the Silver Chapel of the Church. These too, though without any special delicacy of conception, were skilful, lifelike productions. The whole work was brought to a close with the superb marble cenotaph, upon which kneels the noble and spiritual bronze statue of the emperor in prayer. This, as well as the statues of the four cardinal virtues which surround the emperor, finely treated in a style inclining to the antique, was designed by Alexander Colin of Mechlin, and cast by Hans Lendenstrauch of Munich (1572). The emperor's statue was soon after recast (in 1582) by an Italian, — Lodovico Scalza, called Del Duca. Colin finally executed twenty of the marble reliefs which cover the monument, the first four of which are from the hand of Gregory and Peter Abel of Cologne. These productions, setting forth heroic deeds and famous events in

the emperor's life, are composed, according to the ideas of the time, in a purely picturesque style, with crowded grouping: nevertheless, they are pleasing on account of their elegant and dainty miniature-like execution, as well as because of many fresh, lifelike traits, and the brilliant technical excellence of the carving. As a whole, this colossal monument is unique of its kind.

The Tombs of the Saxon Princes in the choir of Freiberg Cathedral form a grand monument of the sculpture of this period. They begin with Henry the Pious (died 1541), and contain, in a setting of the rich marble architecture of the Renaissance, six gilded bronze statues of princes and princesses, as well as the figures of Charity and Justice, — vigorous productions, of highly-spirited and original conception, though inclining, even here, to the prevailing ideal style. Thus, in the later decades of the century, there appeared in the department of bronze work the forerunners and heralds of that revolution which we have indicated above as a turning-point in the history of German sculpture, and the description of whose monuments will be reserved for the following chapter.

B. IN FRANCE, SPAIN, AND ENGLAND.

The plastic art of the remaining countries outside of Italy will need an immense amount of further study and investigation before any thing like a connected survey of its development can be attempted. In the mean while we will take up the few scattered notes which are at hand concerning it.

In France,[1] the influence of realism, as early as the latter part of the fourteenth century, is proved by the works at Dijon already described. In the course of the following epoch this tendency became especially strong and important, though it was often associated with an amiable softness and mildness of expression. In the beginning of the sixteenth century, the meth-

[1] Denkmäler der Kunst, plate 80. Compare my History of Sculpture, second edition.

ods of the Italian Renaissance began to enter into the art-spirit of the time, and were applied with special opulence and dignity to tomb-monuments. As specimens of sculpture, many richly-executed choir-stalls have been preserved, like those in the Cathedral of Amiens, the work of Jean Trupin, and in many other churches. Carving in stone is developed with great richness and beauty: this is partly shown in the reliefs used in the ornamentation of choir-screens, which generally (as in the Cathedral of Chartres, and even more in that of Amiens, about 1531) display a somewhat confused and crowded style of grouping; but it is especially in some of the exceedingly rich sepulchral monuments of the time that realism finds a noble and true expression. To the earlier of these works belongs the Tomb of Duke John the Fearless and his consort, begun in 1444, but not finished until 1461, and now transferred to the Museum of Dijon from the Carthusian Cloister of that city. The superb Monuments of the Princes in the Church of Brou date back to 1504, and compel admiration as much for the perfect delicacy of their execution as for the spirituality of their conception. The double Monument of the two Cardinals d'Amboise, in the Cathedral at Rouen, is not less splendid and artistic, with its original blending of mediæval and antique treatment, the work of Roullant de Roux (after 1510). The Monument of Louis XII., and his consort Anne of Brittany, in St. Denis at Paris, belongs to a somewhat later period (about 1530), and was the work of the admirable artist, Jean Juste of Tours.[1] The plan perfected in Italy for similar monuments is most successfully

[1 For much valuable information on the family of the Justes, with illustrations of their works, see the Gazette des Beaux-Arts for November and December, 1875, and April and May, 1876, — a series of articles by M. Anatole de Montaiglon. The learned author of these articles considers it established that the Justes were Florentines. There were three sculptors of the name, — Antoine and Jean, two brothers, and Juste de Juste, the son of Antoine. Jean appears to have been the most eminent of the three; and he is the only one of whose value we can judge by any thing that remains. His principal work is the Tomb of Louis XII., in the Church of St. Denis, near Paris; and on this his brother and nephew would appear to have worked with him.]

and splendidly employed here. The monument consists of an open arcade structure, with the two expressive and noble marble statues of the dead sovereigns kneeling upon its upper platform. But between the arched openings the eye falls upon the figures of both lying outstretched in all the fearful truthfulness of death, executed with the distinct purpose of producing such an effect, as if casts had been made of the corpses themselves. Here is Northern realism in its austerest aspect. The substructure is adorned with images of apostles and other sculptured work by a less famous hand. An earlier work of the same master is the delicate and charming tomb, in the Cathedral of Tours, of two princes of the royal house, who died in infancy; and finally, and which may probably be ascribed to him, the unrivalled figures of the Minister Louis de Poncher, and his consort Roberte Legendre, in the Museum of the Louvre.

The tendency towards the antique, already noticeable in these instances, and constantly encouraged by means of the influence of the numerous artists who were invited into France from Italy, spread more unrestrainedly than ever towards the middle of the sixteenth century. Those works which were related in conception and character of form to mediæval art became now the exception rather than the rule; as, for instance, a group of the Entombment in the crypt of Bourges Cathedral (1545), as the productions of an unassuming Provençal artist, G. Richier, who has left a Calvary in the Church of Hatton-le-Châtel (1523), and, of later date, the Tomb of Duke René of Chalons in St. Étienne at Bar-le-Duc (after 1544). The majority of the artists were employed at court, and consequently confine themselves mostly to the style of the Renaissance, in such favor there at the time; as is the case with the illustrious Pierre Bontemps, who executed the Tomb of Francis I. in St. Denis in 1552, modelled after that of Louis XII., though surpassing it in magnificence. The superb decorations of the Palace of Fontainebleau especially engaged the

genius and industry of a number of able artists, known under the name of "the Fontainebleau school." The chief of this group is Jean Goujon (1515–72), whose sculptures exhibit perfect grace in their tender and elegant treatment of form. His are the delicate and noble reliefs of the Fontaine des Innocents, in the Museum of the Louvre at Paris; his, also, the somewhat affected representation of Diane de Poictiers, mistress of Henry II., who is portrayed in the character of the real Diana, according to the idea of the time, — entirely nude, and reposing beside a magnificent stag. This statue was originally in the Château of Anet, but is now also in the Louvre, where there are a number of other works by this artist.

Germain Pilon was active in the same direction, having been engaged upon the Monument of Henry II. (from 1564 to 1583) in the Church of St. Denis. Somewhat earlier (1560) he produced the three exaggerated figures of the Graces, now in the Museum of the Louvre, but which formerly supported the urn containing the heart of Henry II. in the Church of the Celestines. These and other works of the same versatile artist, though giving abundant proof of great lightness of style, and mastery of technique, testify at the same time to the fact that the period of simplicity in French art had forever disappeared, giving place to a studied, affected style, amounting even to mannerism. The Italian Ponzio, who occupies a not unimportant position in the contemporary French school as Maître Ponce, did some part of the work on the Monument of Henry II.; and so did Frémin Roussel, who also worked at Fontainebleau. Jean Cousin and Barthélemy Prieur belong to this group; many of their fine sculptures in the Louvre collection giving evidence that this class of art was long able to maintain itself in its integrity, thanks to the noble simplicity of its style.

In the Netherlands, the splendid development of painting seems to have been detrimental to the productiveness of sculp-

ture: still a few monuments give a favorable impression of the skill of artists as it was manifested in such different opportunities as were offered them. The Monument to Mary of Burgundy in the Church of Our Lady at Bruges, done by Jan de Baker in 1495 (a work nobly true to nature), and the later addition to it (1558) of the Monument of Charles the Bold, in a singularly flat style of treatment, are both important specimens of bronze casting. A finely-conceived and delicately-executed marble tomb of the year 1544 may be seen in a side chapel of St. James at Bruges; and the chimney-piece of the Palace of Justice in the same place (1529) is a superb specimen of fantastic carving.

Spain[1] is rich in sculptured works of this epoch, in which a mediæval style of composition is often united with a tendency toward the antique; the combination producing a magnificent, fantastic effect. This is especially true of the loftily towering carved altars, whose construction agrees in detail with the style of the Renaissance; though they may be said to have, on the whole, a Gothic tendency. Numberless statues in niches, to say nothing of picturesquely-treated reliefs, adorn these richly-executed works. To the most costly altars of this epoch belongs the high altar of the Cathedral at Toledo, executed about 1500, dazzling in its gilding and rainbow-hued decorations. Nor are the mortuary monuments of this epoch less sumptuous, — sarcophagi covered with brilliant decorations and reliefs, and crowned with detached figures which surround the reposing forms of the deceased. Of this character are the tombs executed by Gil de Siloê in 1490, in the Carthusian Monastery at Miraflores, for King John II., his consort, and the infante Don Alonzo. The style afterwards became more simple, owing to the influence of Raphael and Michel Angelo; while imaginative and lifelike freshness still lingers agreeably about the decorative portions. Of such a class, especially, are the works

[1] Denkmäler der Kunst, plate 86.

of Alonzo Berruguete (1480–1562), famous as architect, sculptor, and painter. The Church of St. John the Baptist at Toledo possesses a superb Tomb of the grand inquisitor and archbishop, Don Juan Tavera, erected by this artist. The reliefs here deserve particular commendation for the noble simplicity of their style.

As for England,[1] some good examples of the prevalence of realistic ideas may be discovered, especially in tomb-monuments, which here, following the mediæval taste, took the form of bronze tablets, with the figures of the deceased engraved upon them. The Tomb of Richard Beauchamps in the Church of Warwick is more carefully and richly executed: indeed, it surpasses all contemporaneous English monuments. To be sure, the statue of the knight, cast by William Austen, is somewhat stiff; but the head is clear-cut and lifelike. The tomb-slab was executed by Thomas Stevyns, the marble sarcophagus by John Bourd; and the carving and gilding were assigned to Bartholomew Lambespring.

There are also occasional carvings in wood, particularly some sharp and characteristically treated reliefs in the Church at Barnak, which should be mentioned among works of this class. With the fifteenth century, however, Italian artists appear, who transplant the style of their own land to England. Among these is Pietro Torrigiano, who completed, although with the assistance of a number of English workers, the exceedingly fine Monument of Henry VII. for the chapel bearing that king's name in Westminster Abbey. The somewhat earlier Monument to Henry's mother, also in the abbey, appears to be from the same hand. A good many other Italian artists, especially Benedetto da Rovezzano, were active in England after 1530; but English sculpture was not destined at this period to attain to any lasting or independent importance.

[1] Denkmäler der Kunst, plate 86.

2. PAINTING.

In the North, as in Italy, painting was the favorite art of this epoch, and attained the greatest importance, especially in Germany and the Netherlands. But, although the same tendency of the age found expression in this art as in the others, there was a vast difference, both in the manner of its manifestation and in the results to which it led. The beginning of modern painting in the North with Hubert van Eyck is so glorious, so untrammelled and magnificent, that the corresponding period in Italy, under Masaccio and Mantegna, scarcely bears comparison with it. The founder of modern painting in the North stands upon as lofty a height as that of any other pioneer genius, — a height which he has reached not only by the adaptation and improvement of the ancient discovery of oil-painting, and its subsequent perfect and masterly application and employment, but also by his elevation of style, which united the ancient lofty ideal with the youthful freshness of a quickened feeling for nature. He even goes a step in advance of the Italian masters. Without doing violence to the sacred character of a subject, — on the contrary, he holds steadfastly to the profound range of thought of earlier art, — he transplants his figures into the realities of a cheerful life. He releases them from the bondage of the invariable gold background, and in its stead surrounds them with the springtide glories of nature. All of this he accomplishes with a vigor and intensity such as the contemporaneous Italian art never attained to. At the same time, he never lost sight of any essential features throughout the whole endless variety embraced by his artistic vision, and never permitted himself to degenerate into mere pettiness.

If, with such beginnings, Northern painting never reached the height of development attained by that of Italy; if it afterward did penance for the great genius of Hubert van Eyck, and, in some respects, retrograded rather than advanced, — the reasons for this are very diverse. To begin with, it was of

direct consequence that painting in the North had long been deprived of the opportunity offered by the extended wall-surfaces, upon which it could have set forth larger cycles of thought, and gained practice in connected historical compositions. To the exclusive culture of the Gothic, more than to any thing else, it is owing that Painting in the North was deprived of opportunities for extensive exercise of her powers, and that the very fountain of her life was dried up. The artists of the time were thrown back upon the painting of illuminations and panel-pictures, and were thus deprived more and more of the opportunity to depict life-size figures, and to represent life in its broader phases. What is more, the passion for wood-carvings upon the altars, which we have already considered, limited the opportunity of painting even in this narrow field, and confined it almost entirely to the adornment of the wings of the triptychs, or even merely of the outsides of the wings. It therefore follows, that, as a rule, the wood-carvings upon these altars possessed more artistic value than the paintings.

It is true, that, in such small panel-pictures, the art could develop in the direction of delicacy and refinement; the inexhaustible charms of nature could be set forth *con amore;* the old German love for trees and plants and flowers, and blades of grass, and leaves, could find hearty satisfaction, and, where humanity was the theme, could lay most stress upon depth of sentiment, upon what was spiritual and emotional. In all these respects, Northern painting had its undoubted advantages; but it belittled them by losing all taste for broad effects and for what was great and essential, by going into an over-realistic style in the treatment of the least important details, and often degenerating into mere trifling, and all manner of extraordinary pettiness. The figures represented lack naturalness. The faces, to be sure, in their delicate perfection often have an expression of life which is the result of a sharply-marked individuality; but the imperfectly-drawn bodies, with their angular movements, cannot properly interpret this spiritual elevation. We must

add to this the rich dress of the time, which appears helplessly heavy because of the prevailing fondness for stiff stuffs, — for velvets, silks, brocades, and satins. This produces those hard, angular, involved folds, which were exaggerated to the last degree by the vulgar tastelessness of the day, and the fancy for every thing fantastic and overloaded, which made either simplicity or beauty impossible.

In no respect had the life of the community in the North, at that time, assumed the noble, liberal proportions which the influence of a cultivated aristocracy, and the splendor of modern sovereigns, had imparted to it in the powerful Italian cities. The wealth of the commercial cities of the North had resulted in an almost barbaric display, which had found its appropriate tasteless expression in the gaudy, elaborate, overladen costume of the period. The accomplished grace, the courteous manners, innate in the Italian, and possessed alike by all classes, were then, as now, unusual at the North ; besides which, the Southern races were then, even more than now, superior to the Northern nations in personal beauty. These circumstances were most directly reflected in their works of art. There was an utter lack, in the North, of that culture which regarded art as the highest adornment of life. Magistrates and princes attained but seldom to that lofty stand-point, which, in Italy, called forth those vast monumental productions on which Italian art was nourished into greatness. It followed, as a matter of course, that the Northern artist did not enjoy the independence which was his in Italy. Albrecht Dürer gives us a most trustworthy evidence of this in writing from Venice to his friend Pirkheimer : "Oh, how I shall freeze up again when I turn my back on this sunshine! Here I am a lord : at home I am a nobody." The mercantile and mechanical way of life of the North, with its narrowness, fettered the artist, and made free progress almost impossible even to the boldest spirits.

It was due to all these causes that Northern painting clung to the stand-point of the fifteenth century, with all its nar-

rowness, degenerated very generally into a mere mechanical dryness, and so put almost insurmountable obstacles in the way of even those great masters who were born into Northern art about the beginning of the following century, even in that of an Albrecht Dürer; so that they expended their best time and strength in combating them, without succeeding in freeing themselves from the thraldom of the narrow tendency of the age. And at this crisis Luther's great revolution swept over the land, and, taking hold of all earnest and thoughtful souls, turned them aside from calm, artistic effort. To gain the highest good of liberty of conscience, the North had to sacrifice, for many years, the fairest gifts of art.

But although painting in the North fell so far behind that of Italy in merit, owing to these manifold causes working both from without and from within, still it possessed its own peculiar advantages, which gave it an independent significance, in spite of all its formal constraint of manner, and its predisposition to exaggerate things unessential and petty details. Chief among these are the warmth and depth of sentiment which glow even through the imperfect forms; simplicity and truthfulness, united with an inherent singleness of purpose and genuineness: these are qualities, which, to be sure, cannot supply the lack of beauty, but which, by their strong moral excellence, may have a strengthening effect, and may atone for much. But, above all, we are impressed with the truly inexhaustible wealth of individuality which appeals to us in the works of Northern painters with a force and versatility such as is not found in those of any other school or epoch. Besides this, there was the popularizing tendency, which was characteristic of Northern art, and which was especially instrumental in the splendid development of the reproductive arts, — engraving on copper, and wood-engraving. By their means the artists could speak intelligibly to the whole people, and diffuse their ideas far and wide, so that they were received by all, and appropriated by all; and thus, by this constant

interchange of thought, they were confirmed in the vigorous, popular form of expression which was originally inherent in them. Thus it may be said that Northern art was essentially democratic, whereas the art of the Italians was more aristocratic; and we recognize in this fact an analogy which also holds good in other departments of intellectual life. To conclude: the German intellect inclines at this period, more strongly than ever before, toward the domain of the fantastic, and in many of its productions, especially the celebrated Dances of Death, and works of that nature, reaches a climax of powerful and effective humor to which no other people has attained, — not even the Italian.

A. THE SCHOOLS OF THE NETHERLANDS.[1]

Flanders, the great commercial country, was destined to be the birthplace of modern painting in the North.[2] Trade and manufactures of all kinds flourished in its ancient and wealthy cities from an early date, and foreign commercial nations found a market here for the exchange of their products. Moreover, here was a court which was one of the most remarkable of that age for splendor, display, and influence, and which carefully encouraged this new revival in art. It is not improbable that the ancient and long-celebrated school of missal-illuminators on the shores of the Maas bore a prominent part in the development of Flemish painting; while, on the other hand, the sculptures on the tombstones at Tournay had already produced a direct influence in another direction, — towards a natural and lifelike conception and treatment of the human figure. And, if once the artist's eyes were opened to a realizing sense of his surroundings, the brilliant, rich, and manifold life that

[1] Denkmäler der Kunst, plate 81.

[2] H. G. Hotho: Die Malerschule Hubert's Van Eyck. Vol. ii., first part. Berlin, 1858. Schnaase: Niederländische Briefe. Stuttgart, 1834. Crowe and Cavalcaselle: The Early Flemish Painters. London, 1862. Waagen: Ueber Hubert und Jan van Eyck. Breslau, 1822. A. Michiels: Histoire de la Peinture Flamande. 4 vols. Brussels, 1845. [See also Van Eyck's Altar von Gent. G. Schauer. Berlin. With text by H. G. Hotho.]

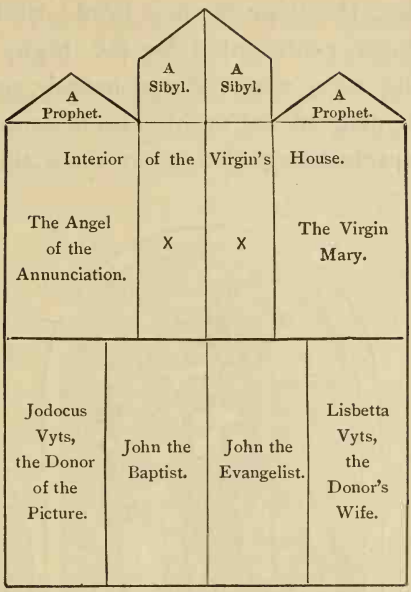
reached its height in the Flemish cities could not fail to have a strong influence on the development of such a tendency. It was not in vain that the artist saw here the representatives of the most diverse commercial nations — Germans, Italians, Sclaves and Prussians, Spaniards and Portuguese — engaged in busy traffic in the market-places of Bruges and Ghent. The observation was quickened, and the eye educated, by the endless diversity in physiognomy, bearing, dress, and manners.

A new and decided impulse, under these favoring circumstances, was given to painting by an artist who exerted a more direct influence upon his whole epoch than has almost any other painter, and who carried with him the whole art of painting of his century to new and surprising developments. Hubert van Eyck was born, as far as can be ascertained, somewhere about the year 1366, and probably in the little village of Maaseyck. He seems to have belonged to an ancient family of painters; and not only his brother, but his sister as well, was an artist. Very little, however, is known of the private life of the great master; and we can only be sure of the one fact, that he was engaged during the latter part of his life in executing the masterpiece of his career in Ghent, whereas he probably spent the intermediate portion of his life in Bruges. But there can be no possible uncertainty as to his claims to consideration as the founder of an entirely new school of painting. In the character of his subjects he identified himself with the thoughtful, symbolic art-method of the middle ages, and he succeeded in enlarging and deepening this method by his own intellectual force; but at the same time he threw himself boldly into the study of actual life. He placed his sacred scenes amid natural surroundings as fresh and beautiful as the springtime, and reproduced with careful accuracy the characteristics of his time and country in the features and apparel of his sacred characters, and in their dwellings and domestic surroundings. For the novel requirements of his art he invented new aids in the preparation and

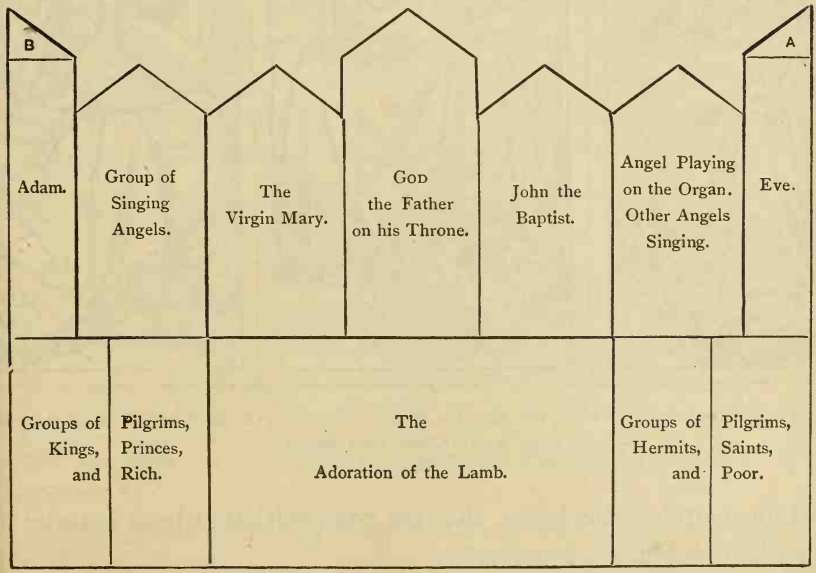
employment of colors. He made marvellous progress in the use of oil as a medium, through which it now became possible to secure a depth and clearness of tone heretofore unknown, and an incomparably delicate gradation of colors. The addition of an excellent varnish aided to give to his coloring a freshness and brilliancy; so that his pictures amazed all his contemporaries by their complete resemblance to reality. Thus, as always, the development of mechanical methods grew out of the increase of intellectual requirements.

The importance of this artist is early indicated in a picture in the Municipal Gallery of Madrid, which has only recently been ascribed to him, and which, according to the judgment of experts, is only his as regards composition, and not as regards execution.[1] A noble and richly-proportioned Gothic building, with arcades and slender turrets, forms the frame and the divisions of the whole, so as to resemble the altar-pieces of mediæval times. Above, under a light and graceful canopy, God the Father is enthroned, majestic yet mild in look, and enveloped in voluminous, flowing, and splendid robes. The Lamb lies upon the steps of the throne. The Virgin is on the right, reading in a book of prayers, in an attitude of meek humility. On the left, the graceful, youthful figure of the Evangelist St. John is in the act of transcribing his Revelation. Lower down, angels of pure and holy mien are playing upon instruments, on a broad terrace; while other angels, looking out from the open arches of the side-arcades, are joyously uniting their voices with the notes of the instruments. The water of life flows in a shining stream from the central slender canopy into a fountain, towards which a crowd of the elect are

[1] Passavant: Christian Art in Spain. Leipzig, 1853. [For the value of M. Passavant's opinion, see *ante*, vol. i. p. 330. It would be curious to collect from the writings of French, English, and German authors the evidences of Passavant's inaccuracy on almost every subject he handled. Probably never did so blind a guide betray so many confiding people.] On the contrary, O. Mündler has expressed well-grounded reasons for doubting Hubert's having taken part in the production of this picture. Crowe and Cavalcaselle think he painted it in conjunction with Jan van Eyck. But the composition is certainly that of Hubert.



[Fig. 451. I. — Disposition of the Subject on the outside of the Altar-Piece in Ghent.]



[Fig. 451. II. — Disposition of the Subjects on the inside of the Altar-Piece in Ghent.]

devoutly hastening, the Pope at their head; while, on the other side, the Synagogue, represented by the high priest and his retinue, is turning away with tattered banner, and with despair and horror. The magnificent architectonic arrangement of the whole work, comprehending also, as it does, the most spirited

g 452. God the Father, the Virgin Mary, and John the Baptist. The three Central Panels in the upper half o Altar-Piece in Ghent, when opened.

action, justifies the belief that the composition at least is to be ascribed to Hubert van Eyck.

His masterpiece, however, is the celebrated Adoration of the Lamb, which he painted at the order of the patrician Jodocus

Vyts, and his wife Lisbetta, for their burial chapel in the Church of St. Bavo at Ghent. The principal panels of this great altar-picture are still to be seen in their original position ; but six of the finest side-pieces are at present in the Berlin Museum. The subject of this picture is also profoundly symbolical, and is extended over a number of large panels. The work is divided into an upper and a lower section (Fig. 451), each furnished with the requisite wings, or doors, which are painted both on the inside and outside, according to the fashion of the middle ages.

When the wings are opened, the enthroned Creator is seen, crowned with the triple Papal diadem, and bearing a sceptre and a globe. He is enveloped in the magnificent folds of a superb crimson mantle, and forms one of the most impressively solemn figures in all the range of Christian art. On either side, in attitudes of adoring reverence, are seated St. John the Baptist and the Madonna (Fig. 452). Next these, upon the wings, are angels playing and singing; while upon the outside of the panels are Adam and Eve, the representatives of the human race, praying for aid and salvation. [These have been recently removed to the Museum at Brussels.] The lower division exhibits the fountain of life, with the Lamb upon a flowery meadow; while detached groups of saints and angels, patriarchs, prophets, apostles, and martyrs, are seen devoutly approaching on either side. These are continued on the side-wings by an assemblage of hermits and pilgrims (Fig. 453), soldiers of Christ, and just judges, all of whom are wending their way to the healing waters. Upon the outer sides are the Annunciation (Fig. 454), and also the admirably-executed kneeling figures of the donor and his wife, besides those of St. John the Baptist and St. John the Evangelist, painted in chiaroscuro to look like statues.

This grand work was begun in 1420, and takes the lead in the modern development in painting, just as the building of the dome of the Cathedral of Florence, commenced about the same

time. marks the beginning of the revolution in architecture. Hubert is accredited as its originator by the contemporary inscription; and, indeed, to no one else could be attributed such

Fig. 453. Group of Anchorites. From the Panel next the centre, on the right, in the lower half of the Ghent Altar-Piece, when open.

depth of thought, added to such wealth of imagination and impressive force of treatment. But the work was completed by his younger brother Johann after the master's death (1426),

and brought to an end in 1432. There has been much debate as to the amount of work done by Johann;[1] but finally it has been agreed upon to assign about half of the panels to him. It is certain, however, that only the hand of Hubert can have portrayed the principal figures; for they have a dignity of expression, a majestic and yet softened flow of drapery, a free

Fig. 454. The Annunciation. The two end Panels of the upper half of the Altar-Piece in Ghent, when closed. [The two panels that separate these (see diagram) are omitted here; though they are interesting as giving an idea of a room in a wealthy citizen's house in Flanders in Van Eyck's time.]

breadth of treatment, with all their delicacy added to a warmth of coloring in the flesh-tints (almost running into a brownish

[1] H. G. Hotho, however, has recently sought to limit Johann's part to what appears to me a disproportionate minimum.

tone), which Johann never attained to in other works which are known to be his by the signature.

Hubert's most eminent pupil was this brother Johann, twenty years his junior, born about 1390, and living until 1440. He seems to have fallen heir to all his brother's renown; so that Hubert was utterly forgotten for a season. Johann was installed in 1425 as court painter for Duke John of Bavaria: subsequently he won the favor of Philip the Good of Burgundy, who sent him in 1428 to Portugal in order to paint the portrait of the Infanta Isabel, the duke's affianced bride. Johann develops the style of his brother with greater delicacy in details; goes a step farther in extreme daintiness of finish, preferring the miniature-like mode of treatment, and abjuring figures of very large dimensions. In spite of great sincerity and softness, which made him especially successful in representations of the Virgin enthroned, one misses in him the grand earnestness, the profound thoughtfulness, of his brother; and, while he devotes himself to the imitation of nature even in the smallest details, he leads the school which follows him into a method by which a wonderful delicacy in small matters may be attained, but in which freedom in figure-drawing, and grandeur of imagination, are, for a long while, altogether lost sight of.

Of his accredited works, the earliest is the Consecration of Thomas à Becket as Archbishop of Canterbury (1421), in the gallery of the Duke of Devonshire at Chatsworth; the authenticity of which has, however, recently been doubted. The scene lies in the interior of an admirably delineated church of the round-arch style of architecture, — a style always adopted by Johann in his later devotional pictures, and followed by the succeeding masters of his school. Sometimes the Madonna is represented in the midst of quiet domestic scenes; as in the exquisite little picture of the year 1432 at Ince Hall at Liverpool, and in an equally beautiful panel in the Städel Museum at Frankfort, — the so-called Madonna of Lucca (Fig. 455); or in

the midst of a charming landscape, as in a little picture, erroneously attributed to Hugo van der Goes, in the Belvedere at Vienna. Sometimes, as in the majority of cases, she is en-

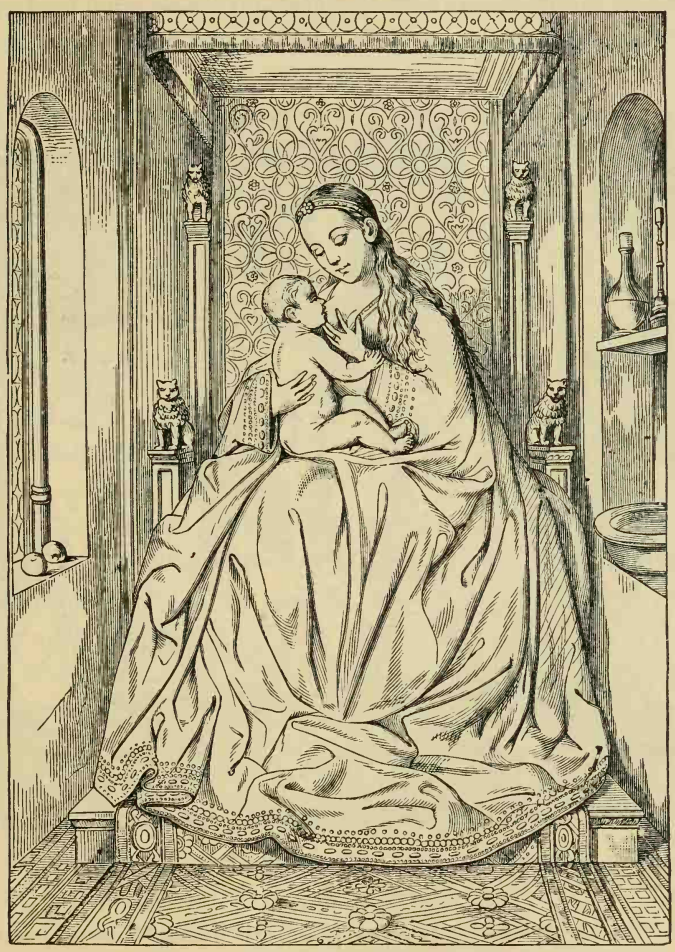


Fig. 455. The Madonna of Lucca. By Jan van Eyck. Frankfurt.

throned in a magnificent church, as in the picture of the Academy of Bruges (Fig. 456), completed in 1436, introducing its donor, the Canon van der Pael (see the admirable old copy in

the Academy at Antwerp); and in the precious gem preserved in the Dresden Gallery. And again she appears in an open colonnade, as in the magnificent painting of the Louvre at Paris, with the Chancellor Rollin as donor; and also in the fine picture in the possession of the Marquis of Exeter in London. But, whatever may be her surroundings, we find everywhere the

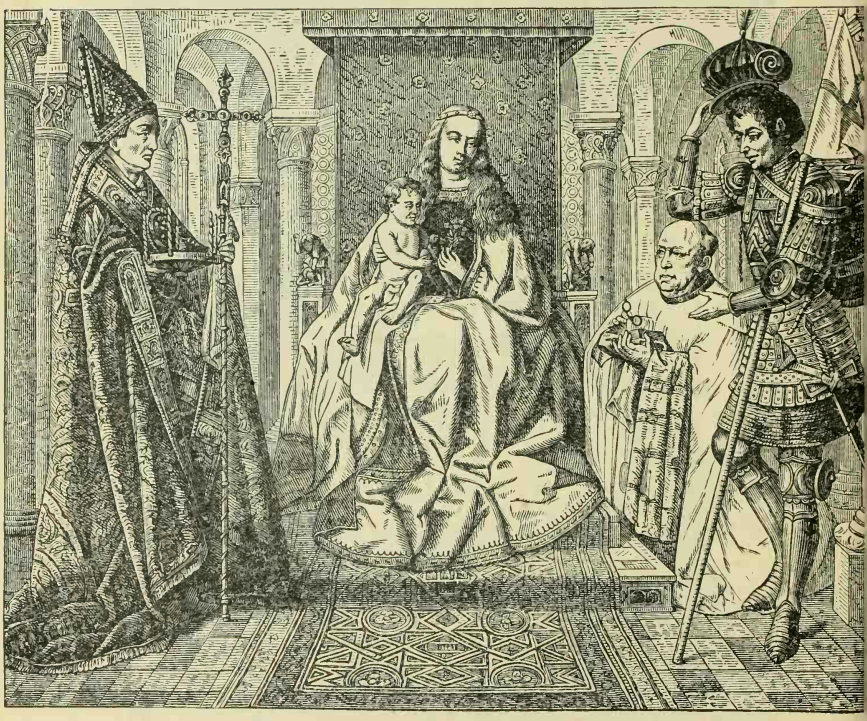


Fig. 456. Altar-Piece of the Canon Van der Pael. By Jan van Eyck. Bruges.

same tender, idyllic traits and poetic sentiment shown in his pictures of this class. Unusually attractive, too, is the unfinished Sta. Barbara in the Antwerp Museum (1436); only the ground-colors having been laid in. A lovely girlish figure is seated upon the ground; while the tower, which is the especial symbol of this saint, rises behind her in the form of a strong

Gothic structure. The artist has gratified his taste for the portraying of real life by introducing a number of tiny figures and groups in the centre, admirably representing the bustling work of mechanics about an unfinished building. In some of his portraits, this artist has displayed a wonderful degree of delicacy, and sharpness of characterization. This is especially conspicuous in the two fine male portraits painted in 1432 and 1433, and in the unusually beautiful double portrait of a married pair, — Jean Arnolfini and Jeanne Chenany by name, — dating back to 1434, all of which are in the British National Gallery; also in the strong, lifelike head of the Man with the Pink, or with the Anthony's Cross, lately transferred from the Suermondt Gallery to the Berlin Museum. The same traits appear in the portrait of Jodocus Vyts (?),[1] and of the Dean Jan van Leeuw, of the year 1436, both in the Belvedere Gallery at Vienna; and, finally, in the portrait of his own wife (1439) in the Academy at Bruges. On the other hand, the head of Christ in the Berlin Museum (1438), as well as the similar one (1440) in the Academy of Bruges (the latter only a copy), exhibits a certain lack of expressiveness, which apparently shows us the limits of Johann's talent. The recognition of this master's productions is made particularly easy by the circumstance of his invariably having attached his name, and the date of its execution, to all his pictures, — a proof of the growing pride of the individual artist in his work, which stamps Jan as a pioneer of the new age in this respect.

The admirable illuminations in the prayer-book now in the Library at Paris, painted for the Duke of Bedford, Regent of France, in 1424, bear the impress of the Van Eycks. As the work of three different hands is apparent here, one is inclined to attribute part of the production to Margaretha van Eyck, sister of the two masters, who is also known to have been an

[1] Printed in colors by the Society for the Diffusion of Art at Vienna. Nothing is further known of Jodocus Vyts. [It was for him and his wife that the great altar in Ghent was painted.]

artist. The participation of a third brother, Lambert, who is likewise rather indistinctly alluded to, is, on the other hand, more than doubtful. In this connection we should say that the Flemish school, inclining as it did to the most minute daintiness of representation, was frequently engaged upon the illumination of costly books, — a kind of art most popular in that splendor-loving epoch. The most important undertaking of this description was the "Breviarium Grimani," preserved in the Library of San Marco in Venice, adorned with over a hundred pictures, one sometimes filling up a whole page. The final influence of the Van Eyck school as it was in the beginning of the sixteenth century is recognized in these productions. The masters by whom they were executed were, perhaps, Mabuse (whose name has been mentioned), Lievin de Witte, and Gerhard Horenbout, a famous illuminator of that day. Other valuable works of this class may be seen in the Imperial Museum at Vienna, in the National Museum at Munich, and in the Libraries at Berlin, the Hague, &c.

The style originated by the Van Eycks exercised an irresistible influence upon all their contemporaries; and in Flanders a great number of artists followed in their path, of whom, however, too little is certainly known — beyond the fact of innumerable nameless pictures scattered through the museums — to enable us to refer accurately to any particular artist. Out of the mass of doubtful information and supposition, therefore, we will select only a few undoubted or fairly supposable facts.[1] There is a Madonna, with the date 1447 (formerly read incorrectly 1417), in the possession of the Städel collection at Frankfort, painted by Peter Cristus (formerly called Peter Christophsen); and in the Berlin Museum are two panels by the same artist (1452), with the Annunciation, the Adoration

[1] John Weale, in his Catalogue of the Collections in the Bruges Academy, as well as in his periodical, Le Beffroi (Bruges, 1808), has recently given important historical facts as to the masters of this school. Illustrations of the principal works of this school will be found in E. Förster's Denkmäler deutschen Kunst.

of the Magi, and Last Judgment, remarkable for splendor of coloring (Fig. 457). Like this artist, Gerhard van der Meere, who has an altar-piece with the Crucifixion in the Church of St. Bavo at Ghent, seems to have been a pupil of Hubert. We may also add to this list of names that of Justus van Gent, whose Last Supper, in the Church of Sant' Agata at Urbino, is considered his masterpiece; and the highly-esteemed artist,

Fig. 457. Annunciation. By P. Cristus. Berlin.

Hugo van der Goes, by whom there is a Nativity in Santa Maria Nuova at Florence, a double portrait in the Uffizi Gallery, and a St. John (said to date from 1472) in the Pinakothek at Munich.

Rogier van der Weyden (about 1400 to 1464) is more original in his work than any of the preceding: indeed, he was the most famous and important among the followers of Van

Eyck. Born in Tournay, he became the pupil of an otherwise unknown master in that place in 1426, and was received as a master in the guild of painters in 1432. He was nominated painter for the city of Brussels in 1436, and painted four pictures, by the order of the town, for the hall of the Council House, having for his subject the Administration of Justice by the Emperor Trajan and the Burgundian Count Erkenbald, — pictures which were destroyed by fire, with the building, at the time of the French siege in 1695. About the middle of the century, Rogier spent a long time in Italy, where he was detained by numerous commissions, especially at the court of Ferrara. He surpasses even Jan van Eyck in the realistic faithfulness and exactness of his representations, and in minuteness of delineation ; but the sharpness of his figure-drawing amounts to harshness and angularity. In spite of this, he notably enlarges the sphere of his art by his treatment of the most varied scenes of sacred story, in which he produces altogether new effects by the depth and strength of his expression. Though his figures are apt to be hard, angular, and emaciated, his faces have great power and intensity; the coloring being somewhat lighter and more subdued than with the other masters.

One of his most celebrated pictures was the one erroneously called the travelling altar-piece of Charles V., lately bought by the Berlin Museum. It is known that this picture was executed before 1445, because, in that year, King John II. presented it to the Carthusian Monastery at Miraflores. The centre-piece shows the dead body of Christ on the knees of his sorrowing Mother; while the side-panels represent the Nativity and the Resurrection, — all three scenes enframed in richly-decorated architectural surroundings. A work of the same character, also in this gallery, represents events from the history of John the Baptist. Here, too, the three supreme moments of his career are given, — his birth, his baptism of Christ, and his beheading; the whole in a rich architectural

border, upon which other scenes bearing upon the subject are represented as sculptured groups. A copy of this small altar-piece, on a somewhat diminished scale, is in the possession of the Städel Institute at Frankfort-on-the-Main. While in these works the chief pictures display all the distinctness of the fully-developed realistic style, the sculptures represented still preserve the mild ideal style of the earlier era almost unchanged. The great triptych of the Last Judgment, in the Hospital at Beaune in Burgundy, executed between 1443 and 1447, commissioned by the Chancellor Nicolas Rollin, also belongs to the artist's earliest period; while, on the other hand, another triptych in the Museum at Berlin, painted as a commission from the chancellor of the exchequer, Bladolin, for the Church at Middleburg, may be regarded as one of the most finished works of his later years. This represents, with charming grace and sweetness, the Nativity. The Child is receiving the adoration of the donor of the picture, together with that of the Virgin and St. Joseph;

Fig. 458. Roger van der Weyde, Augustus, and the Sibyl.

while the side-panels tell the story of how the new Light of the world comes "to lighten the Gentiles." The one side shows the three kings offering their tribute; while, on the other (Fig. 458), the Emperor Augustus — to whom, according to an ancient legend, the marvellous event was foretold by the Cumæan Sibyl — devoutly swings a censer of incense. There is another work of a similar class in the Pinakothek at Munich, representing the Adoration of the Magi, the Annunciation, and Christ in the Temple, which is closely related in style to this admirable picture. Among the worshipping kings, Rogier has immortalized Philip of Burgundy and Charles the Bold. The St. Luke painting the Madonna and Child, in the same collection, and probably originally from the Chapel of the Painters' Guild at Brussels, is likewise a worthy production of this artist. In the Städel Institute at Frankfort-on-the-Main there is a very beautiful Madonna, with St. Peter, John the Baptist, and SS. Cosmo and Damian,[1] splendid in coloring, and delicately finished in execution. This picture, one of the master's very noblest works, was a commission of Cosmo de' Medici; given, most likely, during the sojourn of Rogier in Italy in the middle of the century, when he worked for the court of Ferrara, and for other princely personages visiting Rome during the jubilee of 1450. In the Museum at Madrid there is another important composition of his, — the Descent from the Cross, — the figures almost life-size, strikingly forcible, and even exaggerated in their intensity of expression, but at the same time showing great vigor of characterization, and a strong, deep coloring. A good reproduction of this (dated 1488), in the Museum at Berlin, was formerly ascribed to a supposed Rogier the younger. To conclude the list: the Museum at Madrid possesses a tripytch, with the Crucifixion as a centre-piece, and the Fall and the Last Judgment

[1 As is well known, SS. Cosmo and Damian, the physician saints, were the patrons of the guild of physicians, and, as such, the patrons of the Medici family, whose name and crest (the three well-known pills' show them to have been originally members of that guild.]

on the side-panels, which has been recognized as having been ordered for the altar of the Abbey of St. Aubert at Cambrai in 1455.

A follower of Rogier, and probably his pupil, is the much-admired Hans Memling (formerly erroneously called Hemling), whose career ended about 1495, — one of the most gifted and charming artists of his day. Little is known of the circumstances of his life; but his name of Hans would seem to indicate a German origin. The tale of his having come as a wounded soldier to Bruges, after the battle of Nancy, in 1477, and having been nursed in St. John's Hospital there, is nothing more than a pure myth made out of whole cloth: on the contrary, we find him an established and well-to-do citizen of Bruges, offering a voluntary loan to the city during the stress of war in 1480; and in 1495 he is spoken of as dead. In his works he carries miniature-like daintiness of treatment to a still further extreme, and, at the same time, attains to a higher degree than ever of lifelikeness and realistic perfection. His pictures are also pervaded by an atmosphere of charming sentiment, that finds expression in a wealth of poetic ideas. Such subjects as the life of Mary are enriched by him in every possible way, and elaborated with a most attractive fervor and grace. A special point about his pictures is the way in which the landscape is extended, and made to include in the same picture a number of scenes generally conceived as following one another in order of time. It is as though those ancient altar-carvings in wood, which were divided into so many compartments, had been remodelled to harmonize with the realistic demands of the time.

Of the works at present ascribed to this charming artist, the greater part — without name, or other means of identification — have been assigned to him simply because of their resemblance to his style. Among these, the earliest seems to be the Last Judgment, in St. Mary's Church at Danzig, painted in 1467, and captured from the Dutch by a Danzig sea-captain, as part of

the freight of a richly-loaded galley. This picture is likewise arranged as a triptych, and exhibits one of the most elaborate and thoughtful representations ever produced by Northern art of the Last Judgment, Paradise, and Hell. The St. John's Hospital at Bruges has preserved the most important works of his middle life, among them the only two pictures existing on which his name is inscribed. The first is the triptych (1479) with the Adoration of the Magi, the Nativity, and the Presentation in the Temple (of which there is a repetition in the Museum at Madrid); and the other, the Altar of St. John, of the same date (1479), having as its centre-piece a representation of Mary enthroned, with the Child, who is placing the ring of betrothal upon the finger of St. Catharine, according to the old legend;[1] and, as side-scenes, the Martyrdoms of the two St. Johns. There is also a later production, — the famous Chest of St. Ursula, one of the most graceful of all the saintly legends, executed in exquisite, flowing, delicate style, and full of tender sentiment. In six panels we are shown the arrival of St. Ursula with her companions in Cologne, her arrival in Basle, and then in Rome; finally, her journey home, her return to Cologne, and her martyrdom (Fig. 459).

Besides these, we have from this artist two tablets depicting the Seven Joys and the Seven Sorrows of Mary, — the first in the Pinakothek at Munich, and the second in the Gallery at Turin. Both exhibit in a clear and simple arrangement a great number of scenes, with many figures, on a rich landscape background, all of them showing deep sentiment, tender depth of expression, and, at the same time, wonderful delicacy of treatment. Finally, we have one of the most notable masterpieces that have been ascribed to him in the great triptych of Lübeck Cathedral (1491), — a singularly rich representation of the history of the

[1 In the Bryan Gallery of the New-York Historical Society there is an excellent picture ascribed to Memling, which, however, is nearly ruined, having been allowed to hang over a furnace-register while the pictures were at the Cooper Institute (dedicated to Art and Science); so that all the resin of the panel on which it was painted has run down it in streaks.]

Passion as far as the Crucifixion, with the Annunciation and some figures of Saints on the side-panels. Memling exhibits in all these pictures the very highest perfection of which the Flemish school in its peculiar direction was able to reach; but,

Fig. 459. Martyrdom of St. Ursula. Memling. Bruges.

at the same time, he betrays the limitations which must at last end its progress. Since the rich imagination of the most gifted among its artists was always confined to the limited surfaces of

small panels, it was impossible for this school to attain again to that full understanding of the human form, in its free vital strength, which is shown so grandly in the master-works of Hubert van Eyck. Its artists were more and more urged into an over-delicacy of execution; and in spite of all its warmth and refinement of feeling, acuteness of observation, and charming depth of characterization, this school of art remained in the bondage of formalism, and, by virtue of its own strength, was not able to gain that high freedom and perfection which brought Italian painting to its really classic supremacy.

Towards the end of the century, however, the Flemish masters began to feel this lack, especially as they became acquainted with Italian paintings. Their studies were now directed towards a more thorough knowledge of human anatomy; towards a more striking and impressive conception of the human figure, and a more lifelike presentation of it. An example of this tendency is Gerhard David, a most talented artist, who has only recently become known.[1] He was a native of Oudewater, but in 1487 established himself in Bruges, where he died in 1523. The Academy at Bruges possesses two pictures by him, dated 1498, which were painted for the Hall of Justice. They represent the Judgment of Cambyses and its Execution, in figures two-thirds the size of life. They are vigorously painted in warm coloring, with painstaking and delicate elaboration of details; and the faces are exceedingly expressive. But they are somewhat confused in composition, and the second picture is marred by the ghastly hideousness of its subject. Recently the hand of this admirable master has been recognized in several other works,[2] notably in the magnificent large altar-piece in the Rouen Museum, where the Madonna is represented surrounded by a number of very graceful figures of female saints, of which we give an example in

[1] Compare Weale's Beffroi, 1863, pp. 223 *et seq.*

[2] We are indebted to E. Förster for this recognition, who has described the Genoese picture in the eleventh, and the one in Rouen in the twelfth volume of his Denkmäler.

Fig. 460. She holds in her arms the Christ-Child, who is playing with a bunch of grapes. The figures are very nearly the size of life, executed in a delicate golden tone of color, and in admirable drawing: they are full of sentiment, and are characterized by a beauty such as is seldom seen in Northern art

Fig. 460. From the Altar-Piece by Gerhard David. Rouen. (After E. Förster.)

The attitudes alone are somewhat constrained, and the movement of the bodies artificial. The hands, which are invariably delicate and thin, are stiffly treated, especially the left hand of the Madonna; but the drawing leaves nothing to be desired in point of anatomical knowledge. The faces of the virgins

are lovely, graceful, and delicate: the chin, however, is apt to be too pointed. The coloring is harmonious and clear: the treatment of the draperies is free and flowing. Investigations have established the identity of this masterpiece with the votive painting given in 1509, by this master, to the Church of the Carmelite Nuns in Bruges. E. Förster has also recognized the hand of the same artist in a triptych in the Municipal Palace at Genoa, which contains in its centre-piece the same Madonna as the Rouen picture, and on either side impressive figures of St. Jerome and St. Anthony. These two saints re-appear again, with the addition of a St. Michael doing battle with the Dragon, upon a small triptych in the possession of Herr Artaria in Vienna, which approaches Memling's work in delicacy of execution.

The excellent Quintin Matsys (Messys) is distinguished by a similar tendency, added, however, to a more independent breadth of thought, and, at the same time, to great delicacy and depth of feeling. He was born at Louvain in 1466, and lived until 1530. According to tradition, he was originally a blacksmith; but he exchanged the occupation for that of a painter, out of love for the daughter of the artist Franz Floris. The masterpiece among his works which have been preserved is a Descent from the Cross, — a powerful work, full of dramatic energy, at present in the Antwerp Academy. The side-panels represent the martyrdoms of St. John the Evangelist and of St. John the Baptist, and display an intense force of expression bordering upon the horrible. Infinitely more pleasing is the great altar-piece, representing the Genealogy of Christ, in the Church of St. Peter at Louvain. The Madonna in this picture belongs to the loveliest creations of Northern art: the draperies also are drawn with admirable freedom. The coloring alone, as is generally the case with this artist, is dull, pale, and almost entirely deficient in depth; so that we see in it a decided falling-off from the old vigorous manner of this school. The wings — upon which are represented the expulsion of Joachim

from the temple, and the impressive scene of the death of Ste. Anne — are more vigorously treated. There is a gentle, graceful Madonna kissing her Child, by this painter, in the Berlin Museum: and, finally, we have genre-pictures by him, in which characteristic traits are brought out with great distinctness; such as the Money-Changer and his Wife in the Louvre, — an uncommonly spirited work, with the name of the artist,

Fig. 461. The Two Misers. By Quentin Matsys. Windsor Castle.

and the date (apparently 1514); and also the two Misers (a subject frequently repeated), of which the original is in Windsor Castle (Fig. 461).

Johann Gassaert, surnamed Mabuse (1499–1562), followed a similar tendency in the beginning of his career, and until he took a journey into Italy, and fell into the mannerism of the

Roman school. The large altar-piece in the States Gallery at Prague is one of his best efforts. It represents, in a superb architectural setting of the Renaissance style, St. Luke painting the portrait of the Madonna. The trace of Italian influence upon his later works is less pleasing: for instance, in his Danaë of 1527, in the Pinakothek at Munich; and in the Madonna Enthroned, of the same date, and in the same collection. We have already alluded to his participation in the work on the "Breviarium Grimani." This was also the case with Bernardin van Orley, afterward a pupil of Raphael, as well as with Jan van Schoreel, a pupil of Mabuse (1495–1562), and Michael Coxcie, and several other artists. All of these artists attempted to carry out an independent development of the traditions of their rational school. But the Flemish school had, as it went on, become so thoroughly realistic as to have utterly lost sight of the fundamental principles of a good style as they existed in Hubert van Eyck. It followed naturally, therefore, that the artists of this school attached themselves to the perfectly-developed idealistic style as they found it in the school of Rome. The product of the national art-growth of a century could not, however, be transplanted to a foreign soil, without betraying its character as an exotic product.

At the same time, these artists, unpleasing in themselves, and hampered by the malign influences associated with all periods of transition, are not entirely without merit; and they certainly paved the way towards the independent position subsequently attained by Netherlandish art. The principal artists of this transition period are Lambert Lombard (or, properly, Lambert Suterman), whose career ended in 1560; Franz Floris, whose real name was De Vriendt, an artist in great repute among his contemporaries, but whose fame did not survive the century during which he lived (1520–70); Otto Venius, or Octavius van Veen, who lived until 1634, and who, as the master of Rubens, may be said to have formed the link between the preceding period and that now coming into being. There are also other

artists, such as Antonis Moro and Franz Pourbus, who, even at this period, preserve in their portraits a fresh and simple vigor of composition.

In Holland, as early as the middle of the fifteenth century, the school of the Van Eycks, especially as it was represented in the works of Johann van Eyck, had made a decided impression upon art. There is no well-authenticated painting in existence by Albert van Ouwater, who lived in Haarlem, and may be regarded as the founder of the school in that city. However, his pupil Gerhard von Haarlem, sometimes called Geertgen van St. Jans, has left behind him — in his Lamentation for Christ, and his legend of the Bones of John the Baptist — two altar-panels in the Belvedere at Vienna, — proofs that he was a faithful adherent of the Van Eyck style, though he unfortunately exaggerates its realistic tendencies in his frequently unlovely faces and angular figures, as well as sometimes in some singularly fantastic and distorted feature. He devotes especial attention to the landscape of his pictures. Another Haarlem artist may also be named among the most decided followers of Hubert van Eyck, — Dierick Bouts, whose original name was Stuerbout (1439–78), who subsequently moved to Louvain. The glowing depth and transparent clearness of his coloring are almost unequalled even in this school; and the delicacy of personification, and tenderness of execution, are only marred by the stiff attitudes of the exaggeratedly long and slim figures. His masterpieces, as far as they can be identified, are the altar-panels representing the Martyrdom of St. Erasmus, in the Church of St. Peter at Louvain, the delicacy of execution of which is unequalled. The attitudes are awkward, it is true; but the expression of the faces, and the velvety softness of the coloring, are most admirable. There is also an altar-piece by him, of the year 1467, in the same church, representing the Last Supper, which is equally painstaking in execution, but less vigorous in coloring, although the figures are of larger size. Two of the wings of this altar are at present in the

Pinakothek at Munich, representing the Shower of Manna, and Abraham before Melchisedec. The other two, representing the Feast of the Passover and the Feeding of Elijah by the Angel, are in the Berlin Museum. Two other paintings by him, of the year 1472, illustrating the legend of the Emperor Otto III., have less merit: these are at present in the Brussels Museum, although they were formerly contained in the collection of the King of the Netherlands.

Cornelius Engelbrechtsen of Leyden (1468–1533) should also be mentioned here, by whom there are two triptychs in the Municipal collection of Leyden. The Crucifixion is represented upon one of these; and upon its wings are delineated the Scourging of Christ and the Mocking of Christ, represented as an "Ecce Homo." There is a suggestion of the Flemish school, as well as an effort after fuller expression, in the vigorous treatment of this altar-piece, in spite of a certain rigidity in the forms. The paintings on the wings are coarse 'prentice-work. The other altar-piece has a Descent from the Cross, apparently of an earlier period, which belongs more unmistakably to the Flemish school. The two small paintings enclosed in an architectural framework, as well as the figures of saints, similar in treatment on the outsides of the wings, recall the elder school, especially Rogier and Memling. But, in the main, Engelbrechtsen's reputation rests more upon that of his pupil, Lucas von Leyden (1494–1533), than upon his own especial excellence. Lucas, one of the most precocious geniuses in the history of art, distinguished himself, when only in his ninth year, as an etcher, and, soon after, as a wood-engraver and painter. Of versatile talents and tireless energy, wonderfully skilled in the technicalities of painting, he nevertheless was sadly lacking in profound and noble conceptions, generally falling into the lower genre-style which is so peculiar to many of his fellow-countrymen, or else indulging in a curious and fantastic grotesqueness (Fig. 462). Among his pictures we should mention a large representation of the Last Judgment in the Museum

at Leyden, quite at variance with the old fundamental principles of the Netherland school, in the thin and liquid way in which the coloring is laid on, the iridescent play of tints, and a certain inharmonious hardness of tone, reminding one of Dürer in occasional fantastic touches, as well as in its admirable heads,

Fig. 462. The Temptation in the Wilderness. Lucas van Leyden.

which are full of character. Peter and Paul, on the side-scenes, are, on the other hand, superb figures, remarkable for depth and brilliancy of coloring. Besides these, there is a Madonna, of the year 1522, in the Pinakothek in Munich, which is among the very best of the works from his hand, and a painting of the

Tiburtine Sibyl before the Emperor Augustus in the Gallery of the Art Academy at Vienna. The portrait of the Emperor Maximilian in the Belvedere in that city cannot be ascribed to him.

While the fantastic taste of the time led some Dutch artists to such grotesquely-horrible pictures of devils and infernal scenes as those of a Hieronymus Bosch (a masterpiece of this class is in the Museum at Berlin), the growing tendency toward simple delineation of real life induced other artists to take up new fields of work which were destined to a great future. It was Joachim Patenier (1490–1550), who, for the first time, made the background — always such a favorite subject of treatment with the Netherlanders — the most important part of the picture, giving the sacred story a merely subordinate position, and so became the founder of the modern Northern school of landscape-painting. In his pictures, however, the predilection for variety, richness, and brilliancy, preponderates, which, at times, he counterbalances by a rather monotonous, blue-green coloring. This innovation of his was taken up still more decidedly by his contemporary, Herri de Bles, and prepared for further development; and thus the painting of the Netherland school, where left to follow its own devices, ends in a half-austere, half-fantastic realism.

We must not fail, at this point, to refer to the superb tapestry for which Flanders was at this time so widely famous; even Raphael's celebrated cartoons for the Sistine Chapel having been sent to Arras to be woven. The Flemish masters also produced many designs for such work; and nothing, perhaps, gives so vivid an idea of the strength with which painting influenced and interpenetrated the whole life of the time in the Netherlands as the great number of costly productions of this description still preserved to us, in spite of such quantities having been destroyed. Executed in brilliant colors, and with a lavish use of gold, they witness not only to the technical perfection, but to the artistic spirit as well, which, in this case,

ennobled manufactures. At the same time, they are a faithful reflection of the development in style, as well as the progress in thought, of contemporaneous painting: indeed, in the last respect, they afford a welcome supplement to the themes of the panel-pictures, since these are confined almost exclusively to such subjects as devotional pictures and portraits; while the tapestries include much of secular history, antique subject, mythological and allegorical matter, and furthermore, not infrequently, in point of extent, occupy the place of fresco-painting; all of which accounts for the many-sided artistic and historic interest which attaches to this peculiar class of productions. The most splendid and extensive specimen of this work extant is in the possession of the Treasury at Vienna, — the so-called Burgundian Mass-vestment, — a complete so-called Kapelle, or equipment for the celebrant and the assistant deacons. Completely covered with ideal representations, with single figures, and architectonic borders, these vestments are not only remarkable for the wonderful splendor and purity of their technical execution, but also for artistic delicacy of design and treatment. The style harmonizes with the completely-developed forms of the Van Eyck school. The tapestries in the Minster at Berne, taken among the spoils of the battle of Granson by the Swiss confederates in 1476, are still more interesting on account of the subjects which they treat:[1] four among them depict scenes from the life of Julius Cæsar, with verses in the French language, and are probably productions of the Arras looms. There is, besides, an Adoration of the Three Kings, of especially beautiful execution, also in the style of the Van Eyck school; further, four representations which have been recognized as copies of the lost pictures in the Brussels Council House, by Rogier van der Weyden; and, finally, some having for subjects incidents illustrating Trajan's love of justice. Some other tapestries, formerly owned by the Burgundian

[1] A. Jubinal: Les anciennes Tapisseries historiées. Paris, 1838. G. Kinkel: Die Brüsseler Rathhausbilder, &c. Reprinted in the author's Mosaik zur Kunstsgeschichte.

dukes, are preserved in the Museum of the ancient Ducal Palace at Nancy.

Such tapestries, however, are to be found in greater profusion in the Royal Palace at Madrid than in any other place. There are whole series of them, from which an idea may be gained of all the gradations in the development of Flemish art. The six scenes from the life of the Virgin belong to the earliest of the series, — compositions rich in figures, and with architectonic framing and background, attributed to Van Eyck, but erroneously, since they bear unmistakable evidence of the latter part of the fifteenth century. The series representing the Passion, in five pictures, which have also been groundlessly referred to Rogier, belong to the same century, and are characterized by that spirited dramatic expression which is certainly the characteristic mark of that artist, or of his school. The remaining tapestries, on the other hand, are all productions of the sixteenth century; and indeed most of them exhibit that attractive stage of development, which, in the matter of figures, holds fast to the tradition of the old school, only aiming at more grace and softness, while, in the architecture so lavishly employed in framing and background, the elegant forms of an early Renaissance predominate. The transition to this tendency is betrayed by the tapestries containing the history of King David and Bathsheba. In its architecture the later Gothic forms preponderate, with some Renaissance sparingly introduced. In the figures, especially in the female forms, the unusual grace and soft flow of contour, as well as the lovely expression, recall Gerhard David. The tapestries which give illustrations of the history of John the Baptist mark about the same stage, though making more extensive use of the Renaissance style. Most of the remaining specimens, however, exhibit the imaginative style and the abundant use of the early Renaissance, as illustrated by Mabuse and his contemporaries. Among these may be counted the rich allegorical compositions of the Virtues and Vices, and of the Road to Honor, the

variety of their subjects making them of high interest; also the Founding of Rome, and the somewhat earlier representation of the Obsequies of Turnus; and, furthermore, the highly remarkable scenes from the Apocalypse. The last series worthy of our notice comprises the famous tapestries after Jan Vermeyen (1546), which depict in thirteen illustrations the expedition of Charles V. to Tunis. Another copy of the same series may be seen in the Belvedere at Vienna.

B. THE GERMAN SCHOOLS.[1]

The great results of the style of representation of which the Van Eycks were the pioneers were first directly observable in the neighboring region of the Lower Rhine. The typical idealism of the ancient school of Cologne, which developed such great beauty even so early as the time of Meister Stephan, waned and altogether vanished, leaving no trace behind in the light of the brilliant and quickly-spreading Flemish realism. The first master to bring this tendency into prominence in these regions was the artist formerly erroneously called Israel von Meckenem, but now styled, after his masterpiece in the Town Museum at Cologne, the Master of the Lyversberg Passion. This picture, in eight compartments, sets forth the Passion of Christ in the manner of Rogier van der Leyden, with an equal decision of modelling and character, combined with great power, and glow of coloring. The conception, however, is not a great one, inclining, indeed, to caricature and exaggeration. Bartholomäus de Bruyn, who in 1536 painted the high altar of the Collegiate Church at Xanten, proves, among many other artists, how long this tendency was exclusively dominant in Cologne. Another master of this earlier period, Jan Joest, who lived at Calcar, seems, judging by his masterpiece, the high altar in the Church there, and a series of pictures representing

[1] Denkmäler der Kunst, plates 82, 83, 83 A, 84. E. Förster: Geschichte der deutschen Kunst, vol. ii. Leipsic, 1851–55. 3 vols. [This is a portion of a great work, — Das deutsche Volk, Denkmäler deutscher Baukunst, Bildnerei und Malerei. Leipsic, 1855.]

the life of Christ, to have been one of the most skilful and original admirers and imitators of Flemish art.[1] In Westphalia, however, it proved possible to preserve, simultaneously with this, the high ideal of the older school; and in the so-called Master of Liesborn there appears a rare combination of that impressive style, with its harmonious beauty, and the more realistic character and more lifelike development of the new tendency. This is shown in the altar-piece once belonging to the Cloister of Liesborn, painted in 1465, and portraying the Life and Passion of Christ, the remains of which belong to the British National Gallery.

The schools in Northern and Central Germany absorb the Flemish influence in a far more significant, original, and unrestrained fashion. They do not so entirely abandon the mild and beautiful sentiment, or the ideal spirit, of the earlier time; neither do they employ the same sharpness of execution: but they succeed in obtaining a thoroughly original character by pursuing a middle course, in which, occasionally, a successful blending of both fundamental elements is attained. One cause of this lay in the extensive employment of mural painting in Suabia more than elsewhere in the North; many important traces of this way of painting being still found in the numerous late Gothic churches of that region.

Prominent in the Suabian school was a pleasing master, Lucas Moser, from Weil-der-Stadt, of whose works there has been preserved an altar-piece in the Church at Tiefenbronn, between Calw and Pforzheim, done in 1432. It presents, in several compartments, the stories of Martha, Lazarus, and Mary Magdalene, and, furthermore a representation of Christ between the Wise and the Foolish Virgins. The ideal, typical spirit of beauty of the elder time is brought into almost exclusive prominence here, combined with a profounder brilliancy of coloring, and occasional traits of a more realistic

[1] E. aus'm Weerth: Kunst Denkmäler in den Rheinlanden, vol. i. Leipsic, 1857.

tendency. Upon the frame, following the name of the artist, may be read the *naïve* ejaculation, —

> "Cry, Art, cry, and lament thee sore;
> None will have need of thee any more:"

perhaps a witness to the fact that the world was ceasing to take an interest in the representatives of that elder school. In the second half of the century, Friedrich Herlen appears in this region as an enthusiastic follower of the Van Eyck style, without, however, attaining to much importance, or exercising any lasting influence. Pictures of his may be seen in the Church of St. James at Rothenburg-on-the-Tauber, in the Municipal Gallery at Nordlingen, in the Church at Bopfingen, and in the National Museum at Munich. On the other hand, Martin Schongauer (also called M. Schön) may be reckoned among the most distinguished painters of his day.[1] He belonged, as it appears, to an Augsburg family, and was born about 1420. He went to study with Rogier van der Weyden in Brussels, and afterwards settled in Colmar,

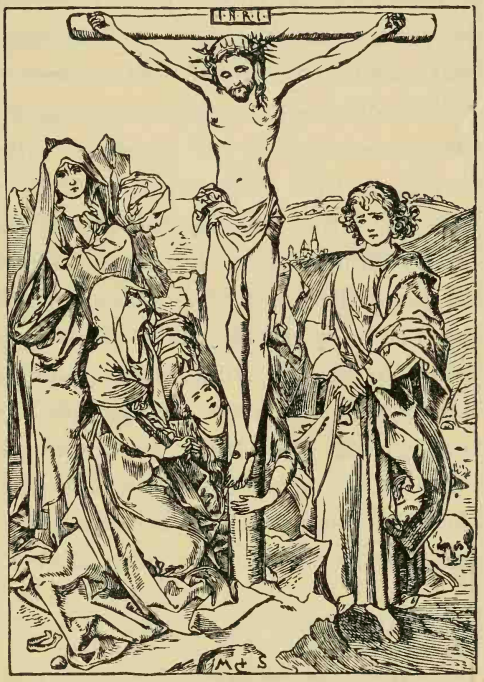


Fig. 463. Crucifixion. Martin Schön.

[1] Denkmäler der Kunst, plate 82, figs. 1–3.

where he died in 1488.[1] Besides the hardly authenticated great pictures at Colmar, the Madonna of the Rose-hedge[2] in St. Martin's Church there, not precisely a beautiful creation, but conceived in grand, significant style; two side-altars in the Museum, with figures exhibiting a fuller and more ideal type; together with his numerous copperplates (of which one hundred and sixteen are known), — give a spirited idea of his artistic worth (Fig. 463).

Engraving on copper plays so important a part in the history of German art, that we must devote a few words to its origin and early growth.[3] From earliest times the goldsmith's art had made use of designs engraved on metal plates, and, for the better defining of the lines, had filled them in with a black, melted enamel (*nigellum*). These plates (called *nielli*) first suggested the idea of taking impressions upon paper before finally filling up the lines with the enamel in order to be able to judge better of the design. In the fifteenth century, when the taste for art began to spread so rapidly, the custom soon came up of engraving metal plates, simply for the purpose of multiplying the engraved picture by striking off copies, and thus giving it as wide a circulation as possible. There has been much dispute over the claims for priority in this invention, so important in its consequences. After it had been awarded to the Italians (a goldsmith called Maso Finiguerra,

[1] With relation to the year of his death, see E. His-Heusler, in the Archiv für die zeichnenden Künste, xii. year.

[2] The mystic painters and writers in the early times symbolized the virginity of Mary by representing her as sitting within an enclosure, where she either receives the visit of the Angel of the Annunciation, or awaits it, reading, praying, or embroidering. Sometimes she sits enthroned with her child. Often this enclosure — as in many of the Italian pictures, or as in this of Schongauer's — is a hedge of roses; sometimes, as in Fra Angelico's lovely fresco in the Convent of St. Marco, it is a plain fence of pickets.]

[3] A. Bartsch: Le Peintre-Graveur, — a work of the highest authority. 21 vols. Vienna, 1803–21. J. D. Passavant: Le Peintre-Graveur. 6 vols. Leipsic, 1860–64. A. Andresen and J. E. Wessely: Handbüch für Kupferstichsammler, &c. Leipsic, 1870–73. J. E. Wessely: Anleitung zur Kenntniss und zum Sammeln der Werke des Kunstdrucks. Leipsic, 1876. W. H. Willshire: An Introduction to the Study and Collection of Ancient Prints. 2 vols. London, 1877. Adam von Bartsch: Anleitung zur Kupferstichkunde. Vienna, 1821.

having, according to Vasari's report, made the first impressions of this kind in 1460), further investigations made it seem much more probable that to Germany belongs the precedence; for in Germany not only are the first creations of the art of copper engraving to be found, but German productions far surpass the Italian in execution until into the sixteenth century. To the oldest German prints belong seven ancient coarse sheets of a history of the Passion, of which the scene of the Scourging bears the date 1446. A sheet representing a Madonna surrounded by choirs of Angels, done by a Master P. in the year 1451,[1] carries the art still farther. The date 1457 may be found upon an ancient representation of the Last Supper, belonging to a series of twenty-seven scenes from the Passion. Of great importance in the history of the art is a master from the Lower Rhine, of 1464, called the "Master with the Scrolls," *Maître aux Banderoles*,[2] who has left a considerable number of engravings. Master E. S., whose work is dated 1466, probably belonging to North Germany, shows still higher technical progress; while at the same period Franz von Bocholt and Israel von Meckenem worked in Westphalia. These last-named artists in their copper engraving added a light shading to the bare outline drawing (for it was scarcely more) of the earliest work, and obtained a picturesque effect by a more frequent change in the direction of the strokes, — a progress unquestionably due to Flemish art.

At this point of development Schongauer enters the arena, and does much to bring to perfection the art of copper engrav-

[1 Copied by photolithography with other rare early pieces in the sale-catalogue, now out of print, of the collection of specimens of early printing and engraving of M. T. O. Weigel of Leipsic. The collection was sold in 1872. The catalogue was an abridgment of the extremely valuable work of MM. Weigel and Zestermann, — Die Anfänge der Druckerkunst in Bild und Schrift, with one hundred and forty-five facsimiles, and many woodcuts inserted in the text. 2 vols. in folio. Leipsic, 1866. The collection of copies by the heliogravure process of M. Amand Durand, already cited, contains many specimens of the early engraving from the time when it becomes interesting as art.]

[2 These names are given to distinguish the prints from one another, since the artists have not given us any clew to their names beyond an initial letter, or occasionally a baptismal name.]

ing by his richly-executed, delicately-shaded, and technically highly-finished plates. In these works, Martin seems, in some respects, to ally himself closely to Flemish art, while, again, he is evidently making progress toward an original style, the external marks of which are a certain lack of repose in the treatment of the drapery, with its folds and creases, a sharp, angular, meagre style of drawing, and a strong leaning towards the introduction of North-German costumes. His intrinsic excellences, however, consist in a composition almost always noble, sometimes even grand, a profound spirituality of expression, and a refined, thoughtful beauty in his ideal heads. We offer as illustration a Christ upon the Cross, with the Mother and St. John, after one of his engravings. Besides such religious subjects, he often handled scenes from peasant-life in his engravings with much fresh and even coarse humor, by virtue of which he stands as one of the earliest masters of genre.

One of the most considerable artists of the Suabian school next in order is Bartholomäus Zeitblom of Ulm, probably born about 1450, and active as an artist until after 1516. In him, to a higher degree than in any of his contemporaries, lived again that lofty, ideal spirit of antique art. His figures have a nobler bearing, more largeness in the forms of the body, and simpler drapery, than in the case of most artists of his time. The modelling is soft, the coloring light and mild, almost recalling fresco-painting. His heads have an expression of sweetness, though they are somewhat heavy in shape; for, as a rule, this master does not lose himself in sharpness of detail. His earliest known picture is an Ecce Homo, of the year 1468, in the Church at Nordlingen. The Altar of Hausen, in the collection of National Antiquities at Stuttgart, dates from the year 1488. His most important pictures are preserved in the public collection at Stuttgart, more notably the leaves of an altar-piece of the year 1496, containing the Annunciation, the two St. Johns, and two Angels with the Sudarium (the handkerchief) of Ste. Veronica,—this last in the Berlin Museum (Fig.

464), a work of simple grandeur, and genuine pathos of expression. Besides these, there is an altar-piece, formerly belonging to the Church on the Mountain, near Gaildorf (1497), now in the collection of antiquities at Stuttgart, with the name and likeness of the master on the outside, which belongs to his very best productions. Then the Gallery at Augsburg possesses four admirable altar-panels, with the legend of St. Valentine; and, in the collection of the Prince at Sigmaringen, eight pleasing subjects from the life of the Virgin (Fig. 465). The inside pictures of the magnificent triptych of the high altar at Blaubeuren give most unmistakable evidence of the style of this master, and, in some places, are undoubtedly by his hand.

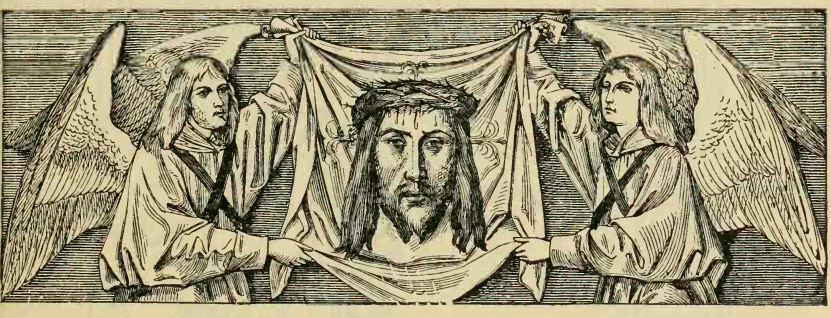


Fig. 464. Angels supporting the Sudarium of St. Veronica. Zeitblom. Berlin Museum.

Another excellent artist of the school of Ulm is Hans Schüllein, known chiefly through the grand high-altar piece in the Church at Tiefenbronn (1469). As is often the case, the centre of the altar-piece consists of a carving, representing the Descent from the Cross, and the mourning over the body of the Lord, while four saints stand at the sides. Four painted scenes from the Passion fill up the outside of the wings, — the Annunciation, the Visitation, the Nativity, and the Adoration of the Magi. The gold background is still used; but the coloring is toned down to a tender softness, as was customary with the artists of Ulm of that time. The drapery, especially the white mantle

of the Madonna, is nobly disposed. In the whole composition a great sense of beauty is displayed, noticeably in the heads.

Finally, there should be mentioned as belonging to the Ulm school the amiable and sensitive Martin Schaffner, whose

Fig. 465. Nativity. Zeitblom. Sigmaringen.

artist-life has been authentically traced from 1508 to 1535. Like Zeitblom, he starts from an ideal stand-point, and in his later years learns to allow the influence of Italian art to work

most happily to a further refining of his own style. Among his most admirable works are the four panels of the year 1524, with the Annunciation, the Presentation in the Temple, the Descent of the Holy Ghost, and the Death of Mary, preserved in the Pinakothek at Munich. Noble grouping, delicacy of sentiment, and great sense of beauty, unite in almost entirely overcoming the narrowness of conception peculiar to all contemporaneous German art. There are other pictures of this master in the Galleries at Stuttgart, Sigmaringen, and Berlin, and in the Minster at Ulm.

Next to Ulm, ancient and wealthy Augsburg was the headquarters of Suabian art; and here we first meet with the artist family of Holbein. Hans Holbein the elder, probably born in 1460, began his career in his native town, where he remained until 1499; thence he went to Ulm, and subsequently to Frankfort-on-the-Main, in 1501. He painted a large altar-piece for the Cloister of Kaisheim, near Donauwörth, in 1502; then he was summoned back to Augsburg with important orders to execute, where he lived, however, in wretched circumstances, and is mentioned on the tax-lists there until 1516. After that he goes to Isenheim in Alsace, in 1517, to paint an altar-piece. 1521 finds him again in Augsburg, where he finally dies in 1524. He pursued the idealistic tendency of the Flemings according to Schongauer's precedent, without, therefore, putting aside the tradition of his native land, the ideal sentiment of beauty, and the mild yet warm and strong harmony of color. His earliest picture seems to have been the exquisitely-finished little panel-painting of the Madonna with the Child in the Chapel of St. Maurice at Nuremberg, with the date 1492. In the Cathedral at Augsburg there are four admirable panels of the year 1493, from the Abbey of Weingarten, — Joachim's Sacrifice, the Birth of Mary, her Ascent to the Temple, and her Presentation in the Temple. His master-works are in the Gallery at Augsburg, — the Basilica Santa Maria Maggiore (1499), with scenes from the life of Mary and of St. Dorothea, gracefully treated in

the spirit of older art; and his most perfect creation of all, the Basilica of St. Paul, with the history of the apostles, significant in characterization, finished in warmth of coloring, and distinct chiaroscuro. Furthermore, there is a votive picture of the Walter Family (1502), with the Transfiguration, the Feeding of the Four Thousand, and the Healing of the Man possessed by Devils, with admirably-painted portraits between the two first-named works, having, in common with the first, the tender loveliness of the heads, and with the last the sharply-defined execution of forms, and the refined versatility of coloring. The extensive altar-piece painted for the Church of the Dominicans in Frankfort-on-the-Main, in 1501, is now divided, and scattered in three places. The central figure of the triptych, representing the Last Supper, is in St. Leonhard's Church; while the side-leaves, as well as seven out of the eight leaves of the principal shrine, portraying scenes from the Passion, are in the Städel Institute; and finally, two leaves, containing the genealogical tree of Christ and that of the Dominican Order, are in the collection of the Saalhof, — these last of special value, on account of the delicately-drawn, harmoniously-colored heads. Sixteen altar-pieces from the Abbey of Kaisheim, now in the Pinakothek at Munich, belong to the year 1502; the interior pictures indicating, by the spirit of beauty which permeates them, the master's own hand, and presenting scenes from the youth of the Lord; while, on the other hand, the scenes from the Passion betray the cruder work of apprentices. In surveying these proofs of the vast industry of this tireless master, one is overcome by regretful astonishment on learning of the unpropitious fortune with which he struggled towards the very end of his life. Stories of legal executions repeated year after year, from 1515 to 1518, — when, for the most part, only the smallest sums were in question, — are painful to listen to. Even in 1521 he underwent a seizure for a debt of two florins and forty kreuzer ($1.10). In such a condition of affairs, it is no wonder that his great son, so soon

as his wings were plumed for flight, deserted the nest, and never again revisited Augsburg.

Fig. 466. St. Barbara and St. Elizabeth. [By Hans Holbein (attributed by Prof. Lübke to Holbein the elder). Wings of the Altar-Piece of St. Sebastian in the Pinakothek, Munich.]

Finally, a restitution must be made to the father of the four altar-leaves in the Augsburg collection (1512), long attributed

to the son, owing to a falsified inscription. They present the legends of SS. Ulrich and Wolfgang, besides giving the Madonna seated with St. Anne upon a bench along which the Christ-Child is taking his first steps. In these paintings the art of the fifteenth century is already rising to a maturer beauty and freer grasp of nature,—a development destined to unfold itself in noble completeness in the splendid Altar of St. Sebastian, painted in 1516, and now in the Pinakothek at Munich. In the centre one gazes upon the Martyrdom of the Saint; while on the leaves appear the pleasing forms of Ste. Barbara and St. Elizabeth. (Fig. 466), and on the outside the Annunciation. The master comes out here entirely free, in a noble, even grand handling of forms, in lofty refinement of drawing and modelling, and in brilliantly clear coloring. It is indeed one of the most genuinely beautiful works ever brought forth by elder German art.[1]

[1 The whole altar-piece is engraved in Woltmann's Holbein und seine Zeit, Leipsic, 1868, vol. i. p. 168, and is shown in photograph in Schauer's Holbein Album, Berlin, 1865. In the earlier editions of the present book Prof. Lübke planted himself upon the internal evidence the picture gave of its being the work of Holbein the younger: he did not base that opinion upon the evidence of documents or signatures alone. No more did Dr. Woltmann, who, in the first edition of his book, ascribed it, at ten pages' length, with joyful belief, to Holbein the son: he calls the altar-piece the crown of all that Holbein did while he was in Augsburg. In his second edition he turns a complete somerset, and gives the picture to Holbein the father, without a word (unless it be the ambiguous giving-out of the preface, in which he does not mention the altar-piece) to intimate that there ever was another opinion, and that he once held it. Prof. Lübke follows Dr. Woltmann closely, both in his original ascription of the altar-piece to the son, and in the complete surrender of that opinion later. Yet neither in his case nor in that of Dr. Woltmann has that surrender any better justification than the discovery of certain other forgeries, by which, instead of being twenty-two years old in 1516, the year in which the altar-piece was painted, he was only nineteen, having been born in 1497 instead of in 1494–5. So young a man could not, think Messrs. Lübke and Woltmann, have painted such a picture. But the altar-piece is certainly not a masterpiece; and if we remember that in 1519, only three years later, at the age of twenty-two, the younger Holbein painted his portrait of Boniface Amerbach (a work which he never surpassed in execution, and which is one of the most admirable pictures in the world), we can see no substantial reason for refusing to believe that at nineteen he might have painted the altar-piece, a greatly inferior work. The truth is, that good opinions are divided on the matter, and that while the centre picture of the triptych, the Martyrdom, is generally ascribed to the father, the son may be credited with the wings. Mr Muntz, the latest writer on the subject, inclines strongly to this view.]

Next to this master, his brother Sigmund Holbein — who appears upon the Augsburg assessments-rolls from 1505 to 1509, but who died in Berne 1540, — must have been a most admirable artist, to judge by a little painting of the Madonna now in the Castle at Nuremberg, which must be ranked among the finest productions of German art for miniature-like perfection of finish, melting softness of coloring, and general loveliness.

At first, Hans Burgkmair, born in Augsburg in 1472, and living until 1531, evinced a similar tendency. He was a doughty, dexterous master, to whom are attributed a great number of designs for works in wood-carving, especially the Triumphal Procession of the Emperor Maximilian, and the Weisskunig, a poetical glorification of that prince. As a result of his sojourn in Italy, whence he returned about 1508, he introduced the ideas of the Renaissance into his native place, and exercised a decisive influence upon the development of the younger Hans Holbein. Besides those numerous drawings already mentioned, the industrious artist has, as a painter, left behind him a series of works, unequal certainly in merit, but of which the best are distinguished by force of characterization, spirited delineation, and a warm, harmonious coloring. There is a decided line of demarcation between his earlier works and those pictures produced after the Italian journey. While the first evince the influence of the old Suabian school in the sharply-defined folds of drapery, the lavish use of gold, and the character of the heads, in the last may be traced the results of Italian studies, in the superior softness and strong accentuation of the forms of the Renaissance. But the action of these influences never so preponderates as to obliterate the German character of his art. He likewise ranks among the earliest of the masters who began to work out more carefully the landscaped background of their pictures, bringing it into relation with the figures in the composition. In the Augsburg Gallery one becomes best acquainted with the master in his various styles. There is one great picture of Christ and the

Madonna upon a background of gold, enthroned in the midst of a luxurious architecture, half Gothic, half Renaissance, surrounded by many adoring saints, whose ranks are continued upon the two leaves. The characters are full of grace and noble dignity, in deep, warm, golden coloring. The treatment is bold and easy, even bordering upon the superficial. The painting of St. Peter's Basilica, with the Pope enthroned and many saints, Christ in the upper portion praying upon Gethsemane, dates back to the same year. To the year 1502 belongs the Basilica of St. John, with the Scourging; to the year 1504, the Basilica of Santa Croce, with the Crucifixion, and the Martyrdom of St. Ursula, particularly noticeable for many charming youthful heads.[1] Among his later pictures, already exhibiting some mannerism, may be reckoned a Crucifixion, with the two Malefactors (1519); and on the outside of the leaves St. George and the Emperor Henry the Saint. The representation of the Rout of Cannæ, painted 1529, gives an idea of the way in which he handled secular subjects. In the Pinakothek at Munich, John on Patmos is remarkable for the delicate working out of the landscape.

So far as the limited amount of investigation in the matter will allow us to judge of the tendency of art in Bavaria, it appears there to have deviated from the direction taken by the whole North-German school, and to have adhered more strictly to Flemish methods, a similar dependent relation being proved

[1 These pictures, by whomever painted, — and there is no authority outside themselves for giving them to Hans Burgkmairr (see Wornum's Life and Works of Holbein, and Woltmann's Holbein and his Time), — belong to a singular series painted for the nuns of the St. Catharine Cloister in Augsburg. "In 1484," says Wornum, "his Holiness Innocent VIII. had, through the intercession of their confessor Dr. Ridler, granted these nuns certain indulgences acquired by those who paid their devotions at the altars of the seven principal ancient basilicas of Rome. It was, however, allowed that pictures of the churches would answer the same purpose as the churches themselves. They accordingly decorated their chapter-houses with six votive pieces from the hands of the best masters of the city. On the evidence of the works themselves, these are distributed as follows, — old Hans Holbein, Hans Holbein the elder (the grandfather and father of Holbein the younger), Thomas Burgkmair, and Hans Burgkmair. See *ante*, p. 463.]

likewise by whatever has come to be known of painting in Austria; though even here, among inferior productions, stand forth the works of Master Michael Pacher, who finished in the year 1481 the magnificent altar-piece in St. Wolfgang (compare p. 391), proving himself a worthy and skilful artist in the spirit of the Van Eyck school.

The Franconian school of the same period attains to far more important manifestations; Nuremberg, its capital, having been already introduced to our notice as the seat of a thoroughly stirring activity in all departments of sculpture. The plastic spirit dominates here, now as earlier, over the development of painting; though the fact must not be lost sight of, that the sculpture of this whole period was overwhelmingly picturesque in character. The characteristics of the Nuremberg school are a strikingly-defined delineation of form and an energetic modelling, combined with a striving after individuality, degenerating into one-sidedness and ugliness. No master, probably, bears so blunt and unpleasant a stamp of these peculiarities as Michael Wohlgemuth, who lived from 1434 to 1519, and, being at the head of a large company of journeymen, executed with the readiness of a job-workman a number of altar-pieces, in which wood-carving and panel-painting are combined. His masterpiece (Fig. 467) is the altar in St. Mary's Church at Zwickau[1] (1479), an extended delineation of the Life and Passion of Christ, wherein the realistic tendency nearly always falls into the mean and ugly; though, at the same time, one cannot but acknowledge the accurate skill of a well-directed workshop; the whole work undeniably producing, spite of many crudities, a grand effect, and showing an harmonious strength in coloring. In his better works the master often pleases by the almost ideal beauty of his heads, and his strong, harmonious color. The extensive altar-piece in the Church at Schwabach (1508) belongs to his latest works. The pictures with which he was com-

[1] J. G. von Quandt; Die Gemälde des Michael Wohlgemuth in der Frauenkirche zu Zwickau. Folio. Dresden, 1830. 2d ed. 1839.

missioned to decorate the hall of the Council House at Goslar, in 1500, prove the esteem which the worthy master enjoyed in a large part of Northern Germany. Other works of his may be seen in the Cloister Church at Heilsbronn, in the Chapel of St. Maurice at Nuremberg, and in the Pinakothek at Munich. Wohlgemuth rendered noteworthy service likewise in the development of wood-engraving; for he prepared designs for the

Fig. 467. The Birth of Christ. Michael Wohlgemuth. Zwickau.

"Treasury of Eternal Salvation," which appeared in 1491; and soon after, with the help of his step-son Wilhelm Pleydenwurff, illustrated Hartmann Schedel's "Chronicle of the World." He also distinguished himself in engraving on copper, if the impression be correct that a number of plates bearing the monogram "W" are to be attributed to him.

It was a momentous fatality for the development of German art, that precisely this school and this teacher should have bred that genius, who in richness of endowment, in creative wealth of imagination, in all-embracing grasp of thought, in the moral energy of a fundamentally earnest endeavor, must assuredly rank first among all German masters. Albert Dürer[1] need fear comparison with no master in the world, not even with Raphael or Michel Angelo, so far as inborn artistic ability is concerned; and yet, in all that concerns the peculiar means of expression in art, the clothing of the thought in the vestment of glorified beauty of form, he is so closely fettered by the

[1] Joseph Heller: Das Leben und die Werke Albrecht Dürer's. Leipsic, 1831. [Three volumes, of which only one, the second, was ever published. The first was to have contained the Life.] Friedrich Campe: Reliquien von Albrecht Dürer. Nuremberg, 1828. A. von Eye: Leben und Wirken Albrecht Dürer's. Nördlingen, 1860. Moriz Thausing: Dürer, Geschichte seiner Leben und seiner Kunst. Leipsic, 1876. Denkmäler der Kunst, plate 83, 83 A. [Thausing's Life supersedes all previous work in that direction. The Lives by G. C. Arend, Goslar, 1728, J. F. Roth, Leipsic, 1791, Chemnitz, 1832, with other early works not purely biographical, are only useful to the student. Charles Narrey, A. Dürer à Venise. et dans les Pays-Bas, Paris, 1866, was one of the first, outside of Germany, to write interestingly of Dürer; and his book contains much important matter. In England, little had been written on the subject until 1869–70, when there appeared simultaneously two books, — Mrs. Charles Heaton's History of the Life of Albrecht Dürer; and William B. Scott's Albert Dürer, his Life and Works. The reproduction of Dürer's engraved works, and the books in which his principal works are copied, either by engraving or photograph, are too many to mention here. The most remarkable of all these is the Œuvre d'Albert Dürer, reproduit et publié par Amand Durand. Paris, 1877. The engravings are reproduced by the heliogravure process, which is of such perfection as to make the copies literally almost indistinguishable from the original. There has also been a good reproduction of many of the woodcuts, including the sets of the Apocalypse, the Great Passion, and the Life of the Virgin, published in Nurnberg. Dürer Album, herausgegeben von W. v. Kaulbach and A. Kreling. A useful compend of the artist's principal works, reproduced by photography, is the Dürer Album of G. Schauer (Berlin), with text by H. G. Hotho. Lately in the Portfolio, an artistic periodical edited by P. G. Hamerton, a series of articles have appeared from the pen of Prof. Sidney Colvin on Albert Dürer, his Teachers, his Rivals, and his Scholars, which contain much that is of value to the student. James R. Osgood & Co. of Boston have published the series of the Life of the Virgin, copied from an early impression of the original woodcuts; and J. W. Bouton of New York has published the Little Passion on wood (to be distinguished from the Little Passion on copper, one of Dürer's finest works), with an Introduction by W. C. Prime. M. F. Sweetser: Dürer. James R. Osgood & Co. Boston, 1877. This little book contains much well-digested information about Dürer and his works, compiled from the latest authorities.]

narrow limitations of his native surroundings, that he seldom rises to that height of art where thought and form find equal expression.

Dürer is rightfully the darling and the pride of the German people; but we should not allow ourselves to forget, that, being the highest expression of our excellences and virtues, he is at the same time the representative of our weaknesses and deficiencies. Blind idolatry is never seemly, least of all in connection with so genuinely true, so severe, a master. We are not permitted to hurry over the austere, rugged externalities of his style either with indifference or pretended rapture. It is difficult to rightly estimate his worth; but, when we earnestly seek to understand him, then we learn to love him best.

Dürer has sounded the depths of reality in all its manifestations as few other masters have. His knowledge of the human organism, his observation of the life of nature in every aspect, are as astonishing for accuracy as the wealth of his ideas appears to be inexhaustible, the strength of his imagination unlimited. But he seldom attains to perfect beauty of form. He is so possessed by his grand aspiration after a reality, which grasps and holds one, that a higher style, even for ideal themes, does not seem to him of supreme value. As with intense conviction he followed the struggles for reformation which were everywhere shaking the world during his lifetime; as, in his clear-sighted, acute intellect, the traditional symbolic conception of the divine resolved itself into the human: so, too, everywhere in his representations he gives evidence of this revolution. His sacred figures are the Nuremberg burghers of his time, and, for the most part, from the sphere of common life, caught and fixed by his pencil with all the accidental surroundings of their daily existence. He took the matter of his pictures from his own environment, and never sought after types of dignity and beauty, but rather after strongly-marked and characteristic heads, which are oftener coarse than noble or graceful.

And even this motley crowd, full of rude individuality as it

was, he usually presented in such wise in the treatment of form, that an arbitrary, knotty mannerism in the drawing of heads and hands, as well as in other portions of the picture, became a necessity, and even broke up the large, fine masses of his drapery into wrinkled, uneasy folds. His appreciation of form, too, recognized hardly any distinction, whether he represented the sacred personages of religious belief, the rude manifestations of every-day life, or the wondrous images of his fancy: they are all taken from the same sphere, and never attempt to seem more than they really are.

This curious propensity of Dürer's is not satisfactorily accounted for by the fact that he was surrounded by a motley, fantastical life, by the commonplace figures of the townsmen of his native place, instead of a beautiful, nobly-developed Southern type of humanity. Neither is it sufficiently explained by the fact, that, in the wrinkled, uneasy fall of the folds of his drapery, he yielded to the influence of the wood-engraving of his time. His countryman, Peter Vischer, was able gradually to overcome both influences in his creations, and to work his way to a purer style replete with beauty. It is most apparent that there existed in Dürer a spiritual affinity with those characteristic features of life. It is the fantastic tendency of his time, which in him reaches its culminating point of expression, making necessary not only all those extravagances of form, but also the inexhaustible wealth and depth of his productiveness. Both in him are inseparable; and both must, of necessity, be simultaneously accepted. Harsh and repellent as much may appear to us at first sight, it is exactly here that the power that dwells in truth, depth, and fervor of sentiment, compels our admiration; and if even Italian masters, like Raphael, could not refrain from offering their homage to the greatness of the German artist, it will not be impossible for us to arrive at a comprehension of his artistic manner, so genuinely national, in spite of its deficiencies. We shall then find that hardly any master has scattered with so

lavish a hand all that the soul has conceived of fervid feeling or pathos, all that thought has grasped of what is strong or sublime, all that the imagination has conceived of poetic wealth; that in no one has the depth and power of the German genius been so gloriously revealed as in him.

Dürer was born in 1471 in Nuremberg, and was at first bred with a view to his following his father's craft of goldsmith; but in 1486, on account of his strong inclination for painting, he was placed under the instruction of Wohlgemuth. He remained three years in Wohlgemuth's workshop; started on his travels as a journeyman in 1490; returned in 1494, and settled as master in his native town. Unfortunately, one cannot ascertain whither his years of wandering led him. We only know so much, — that he was on the Upper Rhine; was kindly received in Colmar by the relatives of Martin Schongauer (only lately deceased); and, without doubt, travelled as far as Venice.[1] After his return home, he was actively engaged for ten years in his native town, not only as a painter, but likewise in engraving on copper and wood, until 1505, when he made a journey to Italy, where, however, he became familiar with only Venice, Padua, and Bologna. Towards the close of the year following he returned to Nuremberg, where he plunged anew into a tireless and most productive round of labors, occupied not only with paintings, drawings, engraving on copper, and wood-cutting, but also produced a few admirable carvings in boxwood and soapstone. He did not make a second journey before 1520, — this time to the Netherlands,[2] whence he returned in the following year; after which time he

[1 See this doubtful point amply discussed in Thausing, chap. v.]

[2 It is this journey to the Netherlands which he has described with such minuteness in his now famous Journal. This was first published (though a brief fragment had already appeared in Roth's Life, published in 1797), along with many of his letters to Heller, Pirkheimer, and others, by Campe, in 1828, in his Reliquien. In France it has been reproduced by Charles Narrey, in the work above cited; and in English, for the first time, but incomplete, by John Weale, in his Divers Works of Early Masters, &c. London, 1846. It has since appeared both in the Life of Dürer by W. B. Scott, and in that by Mrs. Heaton.]

lived and labored uninterruptedly in his native city until his death, in 1528. To these latter years belong, beside his artistic works, several scientific writings, essays on geometry, fortification, and the proportions of the human body, which give evidence of his extensive and thorough culture.[1]

All this wondrous fertility of intellect unfolded itself in him quite spontaneously, without any external stimulus; on the contrary, in spite of the depressing effect of pinching domestic conditions, and unfavorable relations of life.[2] Germany had no Julius II. or Leo X., no Medici or Gonzaga, no art-loving aristocracy, no high-minded municipal governments. Venice offered our master two hundred ducats yearly income if he would remain there; in Antwerp they strove to detain him by similar offers: but the true German man returned to his native place, notwithstanding that the city "had never given him five hundred guldens' worth of commissions in thirty years," obtaining, after much petitioning, from the council of the great imperial city, as his sole reward, that it would allow him five per cent interest upon his capital of one thousand florins earned with remarkable patience and industry. The Emperor Maximilian, sincerely as he regarded the admirable master, could not employ him upon any thing more important than the decoration of a sword-hilt and of a prayer-book, together with the designing of the Triumphal Car, and the execution of the colossal

[1 Instruction in the Art of Mensuration with the Rule and Compass. Nuremberg, 1525. Some Instruction in the Fortification of Cities, Castles, and Towns. Nuremberg, 1527. Four Books of Human Proportions. Nuremberg, 1528. Dürer died in April of this year, and the book appeared in October. It was prepared for the press by his friend Pirkheimer. For a good account of these works, see Mrs. Heaton's industrious Life. Dürer also wrote a treatise on the Proportions of the Horse, the manuscript of which was stolen from him; and a work on Fencing, discovered in later times, has been attributed to him. See Büsching: A. Dürer's Fecht- und Ringen Buch. Kunstblatt, 1824, p. 139.]

[2 So far as this statement may be thought to relate to Dürer's married life, and his relations with his wife, see the complete vindication of Agnes from all slanders and aspersions, by Dr. Thausing, in his elaborate examination of the subject. It may not be amiss to remark here, that a little book which has enjoyed a wide popularity in Germany and in England — Scheffer's Married Life of an Artist (Albert Dürer) — is a pure fiction from beginning to end, distorting known facts, and inventing new ones.]

woodcut of the Triumphal Arch, — rather an insipid allegorical glorification of the monarch, upon which Dürer, however, cer-

Fig. 468. St. Michael fighting with the Dragon. From the Apocalypse. Dürer.

tainly expended all the charm of his imagination. To be sure,

the emperor awarded him an annuity: but it was years before the arrangements were completed; so that the payments only began to come in to him a short time before his death. And the exemption from municipal taxation, which the emperor himself, by a letter to the city council, endeavored to bring about, was of just as little advantage; for the city fathers prevailed upon the good-natured artist to give up his privilege, "so lamentable and ignominious" were circumstances for him, as Dürer himself says, giving vent, for once, to his righteous indignation. So much the higher stands the moral earnestness with which he unweariedly lived for his art.

In consideration of the master's many-sidedness, we will begin the survey of his most important works with the representations of religious subjects. In them Dürer has broken through the limitations of ecclesiastical conception, and portrayed the sacred incidents, no doubt with all the petty details peculiar to the age, but, at the same time, in purely human fashion, and with overwhelming power. All the sublimity of a fancy as yet unbridled, and which wanders into the regions of formlessness and extravagance, unfolds itself in the woodcuts of the Apocalypse of St. John, which appeared in 1498. Among the sixteen (really fifteen [1]) sheets there are some — for example, that of the angels, who are slaying the third part of mankind; or the battle of the archangel Michael and his hosts with the dragon (Fig. 468) — which exhibit a supernatural power that has hardly ever been surpassed. Others of these cuts, with all their grandeur, run into formlessness, and want of proportion; as in the image of the Judge of the world, enthroned, who, with flames darting from his eyes, and a sword proceeding from his mouth, is holding the stars in his outstretched right hand. But, above all, we should not forget how much the great master accomplished, through these and numerous other works, for the development of wood-engraving.[2] The art of cutting stamps

[1 Sixteen, counting the vignette title, — John writing his Book on the Island of Patmos.]

[2] J. Heller: Geschichte der Holzschneidekunst. Bamberg, 1823. J. E. Wessely: Ab

with a raised design in wood, or even in metal, and which was then employed for many practical purposes, was already known far back in antiquity. In mediæval times, such stamps were made use of, among other things, for stamping tapestry or cloth patterns of various kinds ; [1] and the initial letters of manuscripts were frequently printed in this way. But the most frequent application of this kind of wood-engraving was made after the fourteenth century, for supplying single leaves, which were offered for sale to the faithful at the places of pilgrimage. The great monasteries, skilled in the practice of every art, also took up this, and sent forth whole series of engravings, — such as the Biblia Pauperum, the Ars Moriendi, the Apocalypse, &c., — which belong to the very earliest productions of wood-engraving. The cut which bears the earliest date is that of St. Christopher at Buxheim, in Upper Suabia, of the year 1423. Playing-cards also, which had been introduced into Germany as early as the close of the fourteenth century, were soon struck off from blocks, though at first prepared by the "card-painter." When, with the fifteenth century, the great desire for the multiplication of works of art arose, the primitive mechanism was made to work out quite novel effects, becoming an important agent after the discovery of printing, and soon usurping the place of the illuminator, just as printing did that of the copyist. But the traditions of the old relation were still so powerful, that the wood-engraver was fain to content himself with simple outline drawings, which were painted with gay colors. Wood-engraving retained this childishly-primitive character until artists of note took it up, and made drawings for this purpose, and, instead of the former imperfect coloring, gave them a higher artistic effect, even the charm of painting, — a revolution

leitung zur Kenntniss und zum Sammeln der Werke des Kunstdrucks. Leipsic, 1876. Compare the woodcuts issued by Soldan, 1875, from old blocks in possession of the German Museum in Nuremberg. [Jackson and Chatto: A Treatise on Wood-Engraving, &c. London, 1861.]

[1 See Weigel's book already cited, Die Anfänge der Druckerkunst, &c., for examples of the earliest known specimens of block-printing on textiles.]

not without its reciprocal influence upon the contemporary development of engraving upon copper. The first who, by a perfect artistic mastery, raised wood-engraving to the height of its mission, and made it a powerful means of culture for the whole people, was Dürer; and he endeavored, above all, to develop its grand power, rich fulness, and breadth, and, in these respects, brought it to an unrivalled perfection.

In his paintings, Dürer aims at highest completeness, with an execution which often borders upon a miniature-like minuteness. Painting in Germany, at that time, had degenerated almost to a manufacturing business; since, in the great workshops, — and this was specially true of Wohlgemuth's, — the preparation of the altar-panels was intrusted, in a great degree, to the hands of apprentices. One of Dürer's earliest works, the Paumgärtner altar-piece, probably executed in 1500, now in the Pinakothek at Munich, and representing the Nativity, with two stately figures of knights on the leaves, — no doubt, likenesses of the donors, — shows evidence of having been painted under similar circumstances. But the master speedily adopts the modern idea, prevalent in the Flemish school as among the Italians, according to which the artist, by executing his whole work with his own hand, brings the entire force of his individuality to bear upon it. An original painting, and at the same time one of the earliest of this kind, was the small picture of Hercules fighting the Stymphalian Birds, of the year 1500, in the Castle of Nuremberg; which, however, having been entirely painted over, can only be judged of now by the sketch in the Museum at Darmstadt. The Tribune of the Uffizi at Florence contains a glorious painting, of the year 1504, — the Adoration of the Magi, one of the most lovely and most devout of all his works, full of poetry, with a beautiful landscape, and executed in warm, harmonious coloring. Following this is the picture of the Feast of the Rosary, painted in Venice in 1506, now in a wretched state of preservation in the Strahof Monastery at Prague, — a deeply poetic composi

tion, conceived with much freedom and spirit, and which was much admired by the Venetian masters. What is probably the most finished of Dürer's paintings dates from the same year, — 1506. It is the little Crucifixion in the Museum at Dresden, of wonderful depth of expression, and incomparable softness of picturesque treatment; singularly impressive, as much because of the surrounding landscape as through the magic power of the light. As a contrast to this miniature creation, in which he wished to exhibit to the Italians the perfection of art manifesting itself in the greatest degree within the smallest compass, appears the wonderful picture of the Child Jesus among the Doctors, in the Palazzo Barberini at Rome, and painted the same year, which, according to the inscription, was painted in five days, — a rather unsuccessful attempt to astonish the Italians with large forms and bold breadth of treatment. On the other hand, one recognizes in the panels representing Adam and Eve (1507), now in the Pitti Gallery at Florence (old copies in the Mayence Museum and that of Madrid), the vigor with which the master, visibly moved to it by the influences of Venetian art, had already begun to make the study of the nude human form one of the principal tasks of his life. Dürer was also glad to accept aid from the Italians in his aspirations after scientific thoroughness in his work; for he expressly made the journey to Bologna because some one there had promised to give him instruction in "secret perspective." In the same way he strove to make himself familiar with the architectural forms of the antique, as understood by the Renaissance; but, to the salvation of himself and of his art, he remained, in every thing essential, true to himself and to his native land. And though it cannot be denied that he never entirely got rid of many hard, unlovely mannerisms, still persisting in the harsh, angular treatment of drapery, as well as in his predilection for forms less remarkable for beauty than for sharply-defined characteristics, yet, in spite of such shortcomings, — the tribute paid by him to his age and environ

ments, — he stands for us much higher than he would if he had sacrificed his peculiar individuality to the imitation of a foreign style.

The Martyrdom of the Ten Thousand, in the Belvedere Gallery at Vienna, painted in 1508, is far less pleasing in its stern and terrible truthfulness. The picture of the Assumption and Coronation of Mary, commissioned by the merchant Jacob Heller[1] of Frankfort-on-the-Main, in 1509, has unfortunately been lost; but a copy of it by Juvenal, in the Gallery of the Saalhof at Frankfort (Fig. 469), affords us an idea of its magnificent composition and dignified beauty. Another grandly-solemn delineation of heavenly glory has, however, been preserved in the Vienna Gallery, in the painting of the Trinity, of the year 1511. Surrounded by choirs of angels and of the blessed, as well as by ranks of adoring believers, God the Father is enthroned on high; above him, the Dove of the Holy Spirit; while in his arms he holds the body of the Son stretched upon the Cross, — assuredly one of the most profoundly spiritual conceptions of this theme ever presented.[2] This, like other pictures of the master belonging to this middle period, is clear, light, and fresh in coloring, though not free from a certain inharmoniousness, owing to his fondness for a glittering play of various colors in his drapery. Among this series of important paintings, executed with all possible artistic care and pains, the beautiful Madonna picture of the year 1512, in the Belvedere at Vienna, — one of Dürer's best creations in composition, expression, and charm of coloring, — is worthy of a place. However, in the interval of finishing one, and beginning another, the admirable master tells us himself that he had grown weary of his

[1 M. Otto Cornill: Jacob Heller und Albrecht Dürer. Frankfort, 1871. See an interesting paper, amply illustrated, on the subject of the triptych, by M. Charles Ephrussi, in the Gazette des-Beaux Arts, April, 1876. This article has since been published in a separate form.]

[2 See, in Mrs. Heaton's Life of Dürer, an autotype from an outline drawing of the picture, and in Dr. Thausing's book a large woodcut. God the Father, sitting on his throne, holds the crucifix, on which is the body of his Son, in his outstretched arms, in such a way that it hangs straight down, as if suspended in the air, before the worshipping multitude.]

"laborious fussing," as he, not without reason, called his way of

Fig. 469. The Assumption and Coronation of the Virgin. Dürer. From the Copy by Juvenal.

painting. The patrons of art in Germany were accustomed

just then to the low prices demanded for the panels manufactured by the wholesale in workshops; and so, when Dürer was paid only two hundred florins for such a work as the Heller Altar, on which he labored diligently for nearly a year, he was certainly justified in complaining that "it was well-nigh enough to wear one out." We do not wonder that he came to the conclusion "to bide more steadily by his engraving;" for he really was able to earn more by his engravings on copper, and his woodcuts, which his wife carried with her to dispose of occasionally when she visited the fairs, than he could by his painting. He only returned to the occupation of painting now in exceptional cases, as in the Lucretia of 1518, in the Pinakothek at Munich, — not altogether pleasing as a picture, but otherwise worthy of admiration as a study of the nude, and of foreshortening. Other paintings will be mentioned farther on; but we have now to do with his manifold productions in other departments of art.

From the year 1511 to 1515 we find the master pursuing his labors in religious fields with amazing industry; publishing, closely one upon another, the consecutive and comprehensive series of woodcuts, — the Great Passion in twelve sheets, and the smaller series of the same subject (the Little Passion on wood) in thirty-six; the life of Mary[1] in nineteen, and the engravings on copper of the Passion (the Little Passion on copper) in sixteen sheets. It will be quite impossible in this place even to give the titles of these subjects separately:[2] suffice it to say, that in them all the depth, fervor, and power of the master reveal themselves in exhaustless profusion (Fig. 470). He knows well how to introduce with true poetic feeling the charms of nature into his delineations; conceiving his landscape in the genuine German spirit, with mountain and

[1 Beside the American reproduction of this series in heliotypy, already mentioned, we must speak of a later copy made by P. W. van de Weyer, Utrecht.]

[2 A selection of Dürer's most admirable woodcuts, in new and excellent copies, has recently been issued at Nuremberg by the Zeiserche Kunsthandlung.

valley, rivers and forests, with all the charming variety of castles, hamlets, and towns, and especially rejoicing the heart by a world of enchanting, *naïve*, pleasing traits in his Madonnas (Fig. 471). The immense woodcut of the Triumphal Arch of the Emperor Maximilian (1515), and the smaller

Fig. 470. Vignette on Titlepage of the Great Passion. Dürer.

Triumphal Car, which he was employed upon with Burgkmair,[1] and the great Triumphal Car of 1522, give splendid proof of the wealth of his imagination in the invention of attractive

[1 "The Triumphal Car of Maximilian, confused by some writers with the Triumphs of Maximilian, executed by Burgkmair." — MRS. HEATON, p. 157.]

decorations and magnificent architectural designs. The last-mentioned work served also as model for the great wall-painting

Fig. 471. Madonna Enthroned. From a Woodcut by Albert Dürer, of 1518.

in the hall of the Council House, which the town caused to be

executed at that time, as it appears, by George Pencz. Near by there is painted a gallery with the Town Pipers; and finally, to the left, the Calumny, after Lucian's description of a painting by Apelles, the design for which, by Dürer's own hand, may be found in the Albertina. Unfortunately, these pictures were subsequently entirely painted over.

Towards the close of his life, Dürer embodied his profoundest profession of faith in one of his last works (1526). This was the Four Pillars of the Church, which he painted to honor his native town, and which, having been given away by the city to the Emperor Maximilian, is now in the possession of the Pinakothek of Munich. In the accompanying letter, the artist declared that he regards the four personages of his representation as the corner-stones of the original Christian doctrine in its purity. John and Peter, Paul and Mark, are portrayed upon two panels. They are presented to us with such distinct characterization, and each with so marked an individuality, that they have sometimes been designated the Four Temperaments. Dürer has, in these works executed near the end of his life, exhibited grandeur and simplicity of style, depth and harmony of color, and perfect freedom of form; and has overcome all trivial mannerism even in his wonderfully magnificent draperies.

Dürer's portraits are remarkable for faithful, exact conception of life, and for incomparably fine drawing and pure modelling. The first portrait of his father, in Sion House, England, dates from the year 1497. There is a copy of this in the Pinakothek in Munich. There is an earlier portrait of his father, probably of the year 1490, in the Uffizi in Florence. The artist painted his own portrait several times. There is one of 1498 in the Museum of Madrid, of which there is a copy in the Uffizi. But the finest of all is the superb bust-portrait in the Pinakothek at Munich, — one of the noblest figures of German art, professedly of the year 1500, but doubtless of a several years' later date. In this same collection there is a portrait of his master,

Wohlgemuth. In the Belvedere Gallery of Vienna there is a remarkable portrait of a man, of unspeakably delicate execution, dated 1507: upon the back, strangely enough, is represented the repulsive allegory of Avarice. In the Belvedere is the portrait of the Emperor Maximilian, of the year 1519, free and broad in treatment; and in the Museum of Madrid is a superb portrait of a man, dated 1521. To conclude: there is the splendidly-executed portrait of Jerome Holzschuher, which is owned by the Holzschuher family in Nuremberg, but is deposited in the German Museum: this is the ideal representation of a doughty German gentleman, true, upright, and firm.

There are also in existence several bold compositions, both drawings and engravings, in which the artist has frequently expended a wealth of imagination and a marvellous intellectual force, often with transcendent poetic power. The greater part of the drawings in question are in the Albertina in Vienna. There are, however, occasional specimens to be met with in other public collections; for example, in the Kunsthalle of Bremen.[1] It is, above all, in these drawings, that we learn to admire the great master's depth, strength, and beauty of sentiment, and the unrivalled freedom, ease, and accuracy of his drawing. He generally makes use either of a pen or pencil; and he frequently employs a greenish or grayish paper, obtaining a highly picturesque effect by the deep black of the drawing, brought out by the introduction of white lights. Perhaps the earliest drawing we have of his is in the Albertina collection, dated 1484, — the artist's own portrait, being then a lad of thirteen. The Passion, in twelve sheets, drawn on green paper with pen and pencil, is one of the most precious memorials of his genius. This is also in the Albertina, and is a proof, when compared with the three Passion series engraved by Dürer, both on wood and on copper, how persistently, and with what pro-

[1] But the collection of drawings by Dürer in the print-room of the British Museum certainly deserves a place next to that of the Albertina.]

found religious sentiment, the great artist recurred to this most striking theme of Christian art.

Dürer had an especial preference for copper engraving;[1] and his artistic qualities are nowhere more perfectly illustrated than in these drawings, in which he carries to the highest perfection what had already been begun by earlier masters, especially by Martin Schön. The variety, freedom, and certainty displayed in his use of the graver; the fine gradations from the deepest shading, through chiaroscuro, to the clearest light, — all this imparts a genuine picturesque effect to Dürer's engravings. The landscapes in these drawings are of incomparable beauty, occasionally, perhaps, overladen with motives, but at the same time full of the poetry of nature and of an individuality of meaning which entitle Dürer to be regarded as the founder of Northern landscape-art. We will only mention a few of the most remarkable out of the great number of these precious works. There are the Four Witches of the year 1497, the Adam and Eve of 1504, the St. Jerome of 1512, the St. Jerome in his Cell of the year 1514, the St. Anthony of the year 1529, and the St. Eustatius. These are all charming poems of solitude, and of the idyllic life of the woods. Then we have the Rape of Amymone; Hercules, or Jealousy; the Great Fortune, or Nemesis; the Shield with the Cock, and the Shield with the Death's Head (1503); the Portraits of Albert of Brandenburg (1519), of Frederick the Wise (1526), and of Erasmus of the same year; but, above all, the highly poetical Melancholy of the year 1514, — one of the most finished productions of his brain. There is also a print, dated 1513, which represents a Knight in armor, who is pursuing his way through a gloomy forest, unterrified and calm, although surrounded by threatening shapes of terror (Fig. 472). Nor should we omit to mention the designs for the prayer-book of the Emperor

[1] R. Von Rettberg: Dürer's Kupferstiche und Holzschnitte ein kritisches Verzeichniss. München, 1871.

Maximilian,[1] of the year 1515, which are preserved in the Royal Library of Munich. In these there is a lively play of imagination and humor. Nature and human life, the realm of fable,

Fig. 472. Knight, Death, and the Devil. Dürer.

and the wide domain of poetical invention, are here expressed in cheerful arabesques, which, in this sense, must be designated as

[1] Published in facsimile by N. Strixner. New edition by F. Stöger. Munich, 1850.

a wholly original creation of the great master, in which a new phase of his glorious genius is presented.

Contemporary with Dürer is Hans Holbein[1] the younger, the son of that elder Holbein, a representative of the school of Augsburg, and one of the greatest and noblest masters of German art. He was born in 1497 at Augsburg; removed in 1515 to Basle; was working in Luzerne in 1517; and two years later settled in Basle, where he remained until 1524, when he went to France, and then to England, where, through the influence of Sir Thomas More, he entered the service of Henry VIII. In 1529 he returned to Basle, where he spent many years, executing important commissions[2] intrusted to him by the town-council. He afterwards returned to England, where, as has been recently proved, he died in London, in 1543. He is not only one of the most precocious geniuses in the history of art, appearing as an excellent painter in his eighteenth year, but he also belongs to the few painters of the North who were imbued with the qualities of the Italian school, and at the same time developed them in an independent manner. He is the sole Northern painter of that day, not even excepting Dürer, who attained to a free, magnificent style, broke away from the wretchedly depraved taste of his contemporaries, and portrayed the human form in all its truth and beauty. In many respects he may be compared to the great Peter Vischer, who in the same way burst the narrow bounds of the art of his fatherland, without sacrificing the strength, depth, and freshness of the genuine German artist. Holbein found, moreover, that the art of his native city had attained a higher ideality of senti-

[1] U. Hegner: Hans Holbein der Jüngere. Berlin, 1827. A. Woltmann: Holbein und seine Zeit. 2 vols. Leipzig, 1866. New edition, 1874. R. N. Wornum: Some Account of the Life and Works of Hans Holbein. London, 1867. Ch. de Mechel: Œuvres de J. Holbein. Folio. Basle, 1870. Denkmäler der Kunst, plate 84, figs. 1–6.

[2] According to recent investigations of the town-archives by Mr. His-Heusler in Basle, who has also given to the world his important discoveries in regard to Holbein in the Jahrbücher für Kunstwissenschaft, iii. year, parts 1, 2.

ment, and a better appreciation of form, which he was destined to blend together through his own cultivated feeling for nature.

Holbein's well-authenticated works begin with the year 1516, in Basle. They are contained in the rich museum of the artist's drawings and pictures, owned by the city. Among them there are several portraits, and a fearfully realistic dead Christ, of the year 1521, which reveal his mastery in suggestion, conception, and representation of nature. There is also a Last Supper, only a portion of which is preserved, in which Christ is represented with nine Disciples, remarkable for vigor of characterization and coloring. There are also two excellent panels in the Minster at Freiburg, representing the Birth of Christ and the Adoration of the Magi. There are besides, in the Basle Museum, a series of admirable portraits, — those of the Burgomaster Meier and his wife, painted in the year 1516; the portrait of his friend Boniface Auerbach, dated 1519, warm and tender in execution, and striking as a composition; also the remarkable family portraits of his wife and children, where a commonplace subject is ennobled by the highest art; finally, the two ex-

Fig. 473. The Mocking of Christ. Holbein. Basle.

quisite portraits (1526) of a Fräulein von Offenburg.[1] But the eight pictures of the Passion (1520–25) are of especial value, and establish his reputation as one of the first masters

Fig. 474. The Madonna of the Burgomaster Meier. Holbein. Darmstadt.

of religious historical painting. The series opens with the

1 One of these portraits, Lais Corinthiaca, has recently been admirably engraved by F. Weber.

Prayer on the Mount of Olives, followed in the regular order by the Betrayal of Christ, Christ before the High Priest, his

Fig. 475. The Madonna of the Burgomaster Meier. Copy of Holbein. Dresden.

Scourging and Mocking, the Bearing of the Cross, the Crucifixion, and the Entombment. The whole depth and strength

of German art is in these thoroughly dramatic, bold, and vigorous compositions, softened, however, by the influence of Raphael and other great Italians. The transparent simplicity of the composition, which tells the whole story in a few meaning touches; the free, broad drawing; the distinct modelling of the figures; and the powerful, intense coloring, — all these impart an imperishable value to these representations. But there is an even more important series, of ten pictures, of the Passion, executed in masterly style in Indian-ink, in which the dramatic force and the talent for composition of the artist are still more conspicuous (Fig. 473).

As Holbein has succeeded admirably in representing in these pictures the intensity of passionate action, so also in another celebrated picture, painted about 1524, — the Madonna of the Burgomaster Meier (Fig. 474), which is in Darmstadt, in the possession of the Princess Elizabeth of Hesse, and of which there is an admirable copy (Fig. 475) in the Dresden Gallery.[1] In this picture he appears as one of the first among the painters of simple votive pictures. It is not the ravishing force of lofty beauty, not the spirited nobility of important characters, but the fervid devoutness, genuine sentiment, which will always endear it to all hearts as one of the most profound and truthful delineations of German home-life. A memorial picture which has recently come to light in Solothurn, in the possession of a private person, bearing the monogram of our artist and the date 1522 (Fig. 476), is scarcely less remarkable, and equally attractive in its gentle beauty, strong individuality, and fine-toned harmony of coloring. It represents the Madonna enthroned, — one of the loveliest of Holbein's creations, — her arms clasped about her child seated in her lap. On either side are

[1 Concerning the controversy on the subject of the authenticity of the Dresden Madonna of the Meier family, the student is referred to an article which appeared in the magazine Old and New, for April, 1872. Boston. It was prepared by Mr. S. R. Koehler, well known here as a very thorough scholar in the literature of the fine arts; and was the clearest and most complete statement of the points in dispute, giving both sides with equal fairness, that appeared anywhere out of Germany.]

St. Ursus and St. Martin: the first, a stern warrior in glittering armor; the other, in the rich habit of a bishop, giving an alms to a beggar, upon whom he is looking with tender pity. There

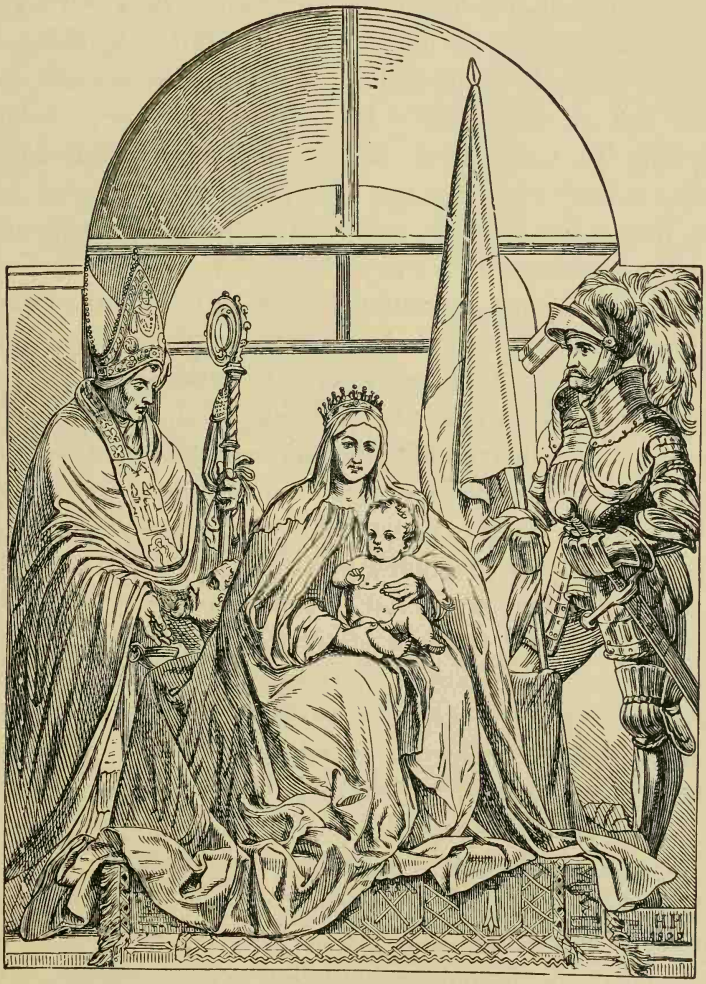


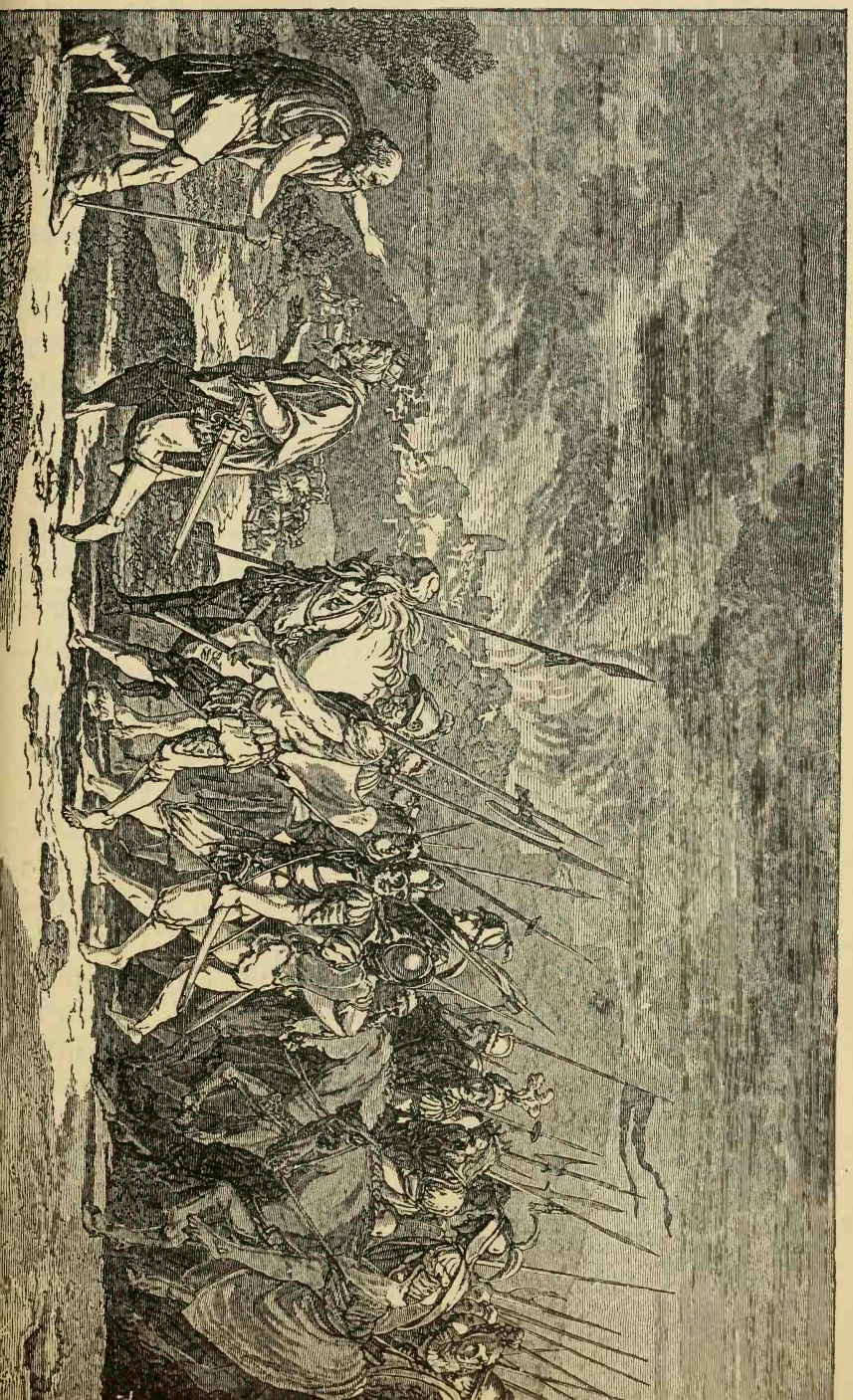
Fig. 476. The Madonna of Solothurn. Holbein.

are also two panels, on which this artist has represented St. George and St. Ursula, in the Carlsruhe collection. St. Ursula

especially is a beautiful figure. Both are remarkable for the freshness and transparency of coloring, and for youthful delicacy of form. We have an illustration of Holbein's skill in monumental compositions, in the great wall-paintings executed by him, after 1521, in the hall of the Rathhaus at Basle. They were very much injured, soon after they were painted, by damp; and they can now only be studied in a few detached remains, and in copies and sketches in the Basle Museum. They contained, according to the fashion of the day, representations from ancient history and from the Old Testament, typifying republican justice and severity: such as the Sacrifice of Charondas; Zaleucus, who caused his eye and his son's eye to be put out on account of a crime committed by the latter; Curius Dentatus sending back the Samnite ambassadors; King Sapor humiliating the captive Emperor Valerian. Between these are the single figures of Christ, King David, Justice, Wisdom, and Temperance. Then followed the two important pictures painted after his return to Basle, — Rehoboam scornfully rejecting the Envoys of his People, and the Meeting of Saul and Samuel (Fig. 477). These creations, illustrating profane history, are all the more remarkable for dramatic power, great historic meaning, and lofty freedom of treatment, because later works of this kind degenerate completely into conventional forms.[1] There has recently been discovered at Zurich, in the Town Library, a table painted by Holbein in his earliest period (probably 1515), which is delightful in its spirited representations of popular manners and customs, and shows him to have been one of the earliest genre-painters of the North.

After he had settled in England, — where he had a great number of important commissions, not only from King Henry VIII., but from the nobles of the kingdom, — Holbein devoted himself almost exclusively to portrait-painting. His numerous portraits, in delicacy of conception, incomparable smoothness

[1] Woltmann, in his excellent book, enters into a comprehensive description and searching criticism. We borrow from him the accompanying illustration.



and unsurpassed truthfulness in the delineation of life, noble simplicity and exquisite finish, united with superb freedom of treatment, take rank among the best productions in this department. Among his most admirable works in England are the drawings in Windsor Castle, — the portrait of Thomas More, in the possession of Mr. Huth, dated 1527; Archbishop Warham, in Lambeth House, London; and the superb portrait of the Duchess Christine of Milan, life-size and full-length, in Arundel Castle, of the year 1538. We also mention the portrait of the goldsmith Morett, in the Gallery at Dresden, which is finished with jeweller-like fineness; and, farther, the capitally executed portrait of the merchant Gyzen, dated 1532, in the Berlin Museum, remarkable for its cool, clear tone. There are also the portraits, in the Louvre, of Anne of Cleves, of the astronomer Nicholas Kratzer, and that of Erasmus, painted with the delicacy of a miniature. There are several of his finest portraits in the Belvedere Gallery at Vienna, — a masterly one of a young man treated in vigorous brown tones, dated 1541, almost equalling the Berlin picture, with superbly painted hands; also the portrait (1533) of Geryck Tybis, cool in the coloring throughout, with gray shadows; and, executed probably in the same year, the superb portrait of John Chambers, the venerable physician of Henry VIII., painted in milder, cooler tones of color; finally, two rare female portraits, — a young lady in a cap embroidered with gold, and a gold ornament on her breast, resembling the Basle portraits of Fräulein Offenburg in delicacy and tenderness of the rosy flesh-tints, and probably painted during the early period of his sojourn in England. There is also the wonderfully finished portrait of Jane Seymour, the third wife of King Henry, with her velvety skin, her exquisitely beautiful hands and delicate modelling, distinguished, besides, by a costly necklace of pearls, — probably painted in 1536. The other pictures in the Belvedere Gallery which bear this master's name are erroneously ascribed to him.

Holbein excelled also as a miniature-painter, as is proved by

several charming pictures in Windsor Castle and in the Ambraser collection at Vienna; although we can hardly believe that the latter are by him. As the great master, in these portraits, showed himself to be not only a finished delineator of life, he was also capable of grasping the profounder significance, the more general meaning, of existence. His celebrated Dance of Death, which was painted, probably, in his early Basle period, and first appeared at Lyons in 1538, illustrates this in the most genial manner. He made use of wood-engraving, and of a vigorous, popular style of representation, in order to give fitting expression to his thoroughly national conceptions, with their ponderous humor and thoughtful poetry. The startling contrasts of a social system divided into countless grades, which, in those times of universal fermentation, became threateningly prominent, and which had attained to a terrible expression during the insurrectionary movements of the peasant war, are translated by the artist into a series of pictures, wherein the nothingness of all things earthly is represented with profound irony in a few bold strokes. We have before described how this same idea of the dominion of death, before which all the might and majesty of earth must give way, had already inspired a thoughtful Italian painter, at an earlier day, to produce that sublime picture, the Triumph of Death. We now come upon another Triumphal March of Death, only resolved into its separate moments, each of which possessed its own deep meaning. No condition is too rich or too mighty, no age too fair or too delicate, no destiny too high or too low: they all, in common, find their implacable conqueror. But to each one he appears in a different guise. One he approaches unperceived; another, with terrible power. He thrusts down the emperor's crown upon his head. Unrecognized, he gives the king the goblet filled with a deadly draught. He lures the empress from the midst of her glittering train into an open grave. He takes forcible possession of the queen, and pushes the physician aside with a mocking laugh. He creeps up secretly to the pope upon

his golden throne. He merrily dances off with the bishop. He thrusts his spear through the warrior's armor. He steals in upon the priest in the guise of the faithful sacristan. He tears the happy child from its mother. He adorns the bride with a necklace of horrible death-bones. He snatches the gamester from the very clutches of the Devil. He arrests the robber in the very act. He presents himself to the blind man as a treacherous guide (Fig. 478). Only one, to whom he appears as a savior, and who, weeping, begs for release from suffering, — the wretched, leprous Lazarus, — he forgets.[1]

Fig. 478. From Holbein's Dance of Death.

There was another series of pictures, executed by Holbein in the allegorical style, and after the antique, in the Hansa House at London; but of this we have only a few cuts, and a sketch in the Louvre. This was the Triumphal Procession of Wealth and Poverty, — a work of great beauty and fine execution, worthy of a Raphael, and a new field for the marvellous versatility of the unique master.

Christopher Amberger, born in 1490 in Nuremberg, was a follower of Holbein. He took up his abode in Augsburg, where he did some admirable work as a portrait-painter. Holbein, in his turn, appears to have been influenced by two Swiss artists, — Urs Graf, a very industrious draughtsman of Basle; and Niklas Manuel of Berne, called Deutsch (1484–1530),[2] — a

[1 In the Holbein Album, G. Schauer, Berlin, are some good photographs from early impressions of the blocks. See Hans Holbein's Todtentanz, von J. Schlotthauer. Munich, 1832. Holbein's Dance of Death, and Bible-cuts. Bohn's Library. London, 1877.]

2 Compare the monograph by C. Grüneisen. Stuttgart, 1837.

many-sided genius, who was a zealous partisan of the Reformation, and put forth a number of satirical pictures that are full of pointed humor. In general, he is noted as a versatile artist, and full of ideas, but with a strong tendency to mannerism in his forms. There are several excellent pictures by him in the Basle Gallery, which he painted upon the wall of the cemetery of the Dominican Cloister at Berne. The frescos, however, representing dances of death, have been entirely destroyed, and only survive to us in copies.

German painting reached its culminating point with Dürer and Holbein. Henceforth its development was more in breadth than in depth. At the same time, it had acquired a certainty of technique, a freedom in the representation of form, a facility of invention, which gave a certain importance to the later masters. But, meanwhile, art had assumed a different attitude in regard to life. Protestantism, even if it had not entirely banished art from the churches, had certainly greatly limited its importance as a teacher in the Church. But her loss in this respect was her enormous gain in the temporal realm; although, indeed, her sphere of activity there was an entirely different one. The spirit of the Renaissance extended from Italy to the North. In spite of the storms the Reformation brought with it, the boundaries of life enlarged, and received intellectual impulses, which also bore fruit for art. The nobles vied with the wealthy and powerful middle classes in striving after a pleasant, comfortable mode of life beautified by the gifts of art. The works of this period certainly bear unmistakable traces of the influence of Italian painting. This influence was more especially noticeable after 1550, culminating at last in a conventional mannerism. But, even if this development failed in the expression of historical and religious subjects, it was so much the better adapted to adorn worldly life, and to produce works which are worthy of high consideration on account of their delicacy of design, carefulness of execution, and their abundance of fanciful motives, and which may be classed under the head of works

of virtu and art-handicraft.[1] As a result, the painters of this period were proficient in almost all the branches of art. They were often architects, sculptors, carvers, and decorators; they painted in fresco and in oil; they decorated beautiful books with costly illuminations; they executed designs for arms and armor, for vessels and utensils of all kinds, for costly book-bindings and furniture; and, to conclude, they were remarkably fine engravers. Especially those artists who had studied in the school of Dürer acquired a great reputation as engravers. They produced a great number of designs of extreme fineness of execution, and remarkable for their invention. These artists were called Little Masters.

There can be no question that Dürer paved the way for this phase by the versatility of his own powers. Seldom, indeed, has the influence of any one master extended so widely, not only through a numerous school, but throughout the entire art of his time. We may mention among his immediate pupils, first of all, George Pencz (1500–56), who, endowed with great facility of invention, completed his studies in Italy, and afterwards executed not only portraits that were true to life, and superb in coloring, but also numerous excellent engravings. Hans von Kulmbach, properly Hans Wagner, is, however, more closely allied to the great German master. In his great church-pictures, such as the large altar, with wings, of the year 1514, in the Church of St. Sebald at Nuremberg, he exhibits not so much superiority of invention as a fine feeling for nature. He has, besides, great merit as an engraver and portrait-painter. Hans Schäuffelin, who died in 1540, had great invention, united

[1] There are numerous illustrations of such works in Ortwein's Deutscher Renaissance, Leipsic, 1871; in Bucher and Gnauth, Das Kunsthandwerk, Stuttgart, 74–78; in Zettler's Kunstwerken der reichen Kapelle in München, Munich, 1874–77; in Leibner's Kaiserlichen Waffensammlung, and the Kaiserlichen Schatzkammer in Wien by the same author. [In Racinet's Le Costume Historique, now in course of publication (Paris and New York), many illustrations will be found; and in L'Art pour Tous, a popular work of established reputation, expressly devoted to illustrations of furniture, iron-work, pottery, glass, &c., and of all times and countries, abundant material will be found to extend the student's knowledge of the subject.]

to a glowing harmony of coloring. There is a wall-picture of much freshness and naturalness, of the year 1515, in Nördlingen, where this artist chiefly labored, which illustrates the history of Judith, in costumes of the sixteenth century. There is also an altar-painting, very natural in style, in the Church of St. George, of the year 1521. Schäuffelin also executed numerous drawings for woodcuts. Heinrich Aldegrever of Soest (1502–62) is more conspicuous for inventive power than for noble form: he deserves especial consideration as an industrious engraver. Albert Altdorfer is distinguished for excellent coloring, and for a poetically fantastic imagination. He was born at Landshut in 1488, and died in 1538 at Regensburg. He belongs to that class of artists who still bear the strong impress of the elder school of the fifteenth century. The picture, of the year 1529, in the Pinakothek at Munich, is one of his finest works, which illustrates the victory of Alexander the Great over Darius with great delicacy and spirit. The personages are dressed in costumes of the sixteenth century. In his pictures, as well as in his numerous engravings, he shows the influence of the Renaissance.

Fig. 479. Landsknecht. After a Print by Bartel Beham.

Another class of Dürer's pupils and successors betray a still more decided leaning towards Italian art. Bartholomäus Beham[1] of Nuremberg heads the list (about 1502–40). He is least pleasing in religious

[1] A. Rosenberg: Sebald und Bartel Beham, zwei Maler der deutschen Renaissance. With twenty-five woodcuts. Leipsic, 1875. See also A. Woltmann: Verzeichniss der Gemälde sammlung zu Donaueschingen. Carlsruhe, 1870.

compositions, but admirable as a portrait-painter, and still more so as a talented engraver (Fig. 479), being gifted with a surprising readiness and versatility. The accompanying illustration is an example of the unsurpassed delicacy of these works. The finest of his pictures are in the Prince's collection at Donaueschingen, besides an Adoration of the Magi in the Church at Mösskirch. His brother, Hans Sebald Beham, was an artist of still greater versatility and talent. He was born in Nuremberg in 1500; but he was banished from the city, with his brother and George Pencz, as sympathizers with the revolutionary doctrines of Carlstadt and Münzer. He afterwards carried on the art of engraving in Frankfort. His especial forte lay in portraying, in admirably picturesque engravings, the peasant and soldier life of his times. He only occasionally took up the painter's brush. Only one work of painting by him has come down to us, — a panel painted for Albert of Brandenburg, with scenes from the life of King David: this is dated 1534, and is at present in the Louvre. An artist for a long time erroneously confounded with Matthias Grünewald occupies a far more independent position. He united the strength and vivacity of the Franconian school with the feeling for beauty, and the deeper appreciation of color, of the Suabian. One of the first places among the German painters of this period belongs to him, next to Dürer and Holbein. He was given numerous commissions by Albert of Brandenburg, Archbishop of Mayence, principally designed for churches, which are conspicuous for dignity and earnestness of conception, elegance of composition, and strength of characterization. His masterpiece, originally intended for the Church of St. Maurice at Halle, at present in the Pinakothek at Munich, represents in the central space the Conversion of St. Maurice; and upon the wings on one side SS. Lazarus and Chrysostom, and on the other Mary Magdalene and St. Valentinian. The portion containing the figure of St. Valentinian is at present in the Collegiate Church at Aschaffenburg.

Another excellent work of 1529, in the Church of St. Mary at Halle, represents in the central space the Madonna Enthroned, surrounded by Angels, and an object of adoration to the princely founder.

Hans Baldung, surnamed Grien,[1] also is reckoned among the most important German artists, having been educated in the Suabian school. He was born in the year 1480 at Gmünd, on the Upper Rhine. He pursued his art in Switzerland and Alsatia; settled in Strasburg in 1509, where he died in 1545. The leaning to the fantastic, which has taken such deep root in the German character, and had reached its culminating point at that time, received an artistic interpretation at his hands such as has been given it by no other artist. There is no doubt that similar works of Dürer's and Schongauer's brought out this bias; but it was left to him to find in color — in the masterly play of light, and the development of chiaroscuro — the legitimate means of expression for this tendency. A wonderful abundance of figure-motives and an uncommon sense of beauty are at his command. Besides this, he lays great stress upon his landscape; so that it acquires especial significance, and contributes to the poetical harmony of his picture. Among his earliest works is an altar-piece with the Martyrdom of St. Sebastian, and with several single figures of saints on the wings, in the possession of Herr Lippenann in Vienna, dated 1507. The Museum at Carlsruhe possesses an admirable portrait of the Margrave Christopher of Baden by him. His masterpiece is the High Altar of the Minster at Freiburg in the Breisgau, of the year 1516, with scenes from the life of the Blessed Virgin upon the wings, and with a Coronation of the Madonna on the principal panel. A wonderful illumination is produced in the Nativity, where, in accordance with the legend, the light radiates from the Child;[2] and in the picture of the Coronation there is also a radiant effect of light, which shows his striving after

[1] A. Woltmann: Die deutsche Kunst im Elsass. Leipsic, 1876. P. 276 *et seq.*

[2] See p. 360 of this volume, *note.*

more intense effects of color. There is another Nativity, of the year 1520, in which the master manifests a similar tendency. This latter picture is in the Aschaffenburg Gallery. In the Museum at Basle are two clever, exquisitely-finished smaller pictures of the year 1517, the subject of which is the Dance of Death, so popular at that time.

A relationship to this master is shown by the veritable Matthias Grünewald of Aschaffenburg. Investigations have recently restored to him one of the most magnificent works of German art, which had been associated with his name from a very early period.[1] This is a very large altar, with wings, highly fantastic in treatment, which was removed from the Cloister Church of Isenheim to the Colmar Museum, and which illustrates the temptation of St. Anthony. The marked effects of light betray a relationship with the High Altar of Grien, at Freiburg; to whom, on this account, the picture had of late been ascribed. There is, moreover, a suggestion of this master in the blending of the colors, and in the faintness of the tints; but it is certainly an open question, which of the two has exercised the more marked influence upon the other. There is in the Museum at Basle a Resurrection of Christ by Grünewald. The Gallery of the Saalhof, at Frankfort-on-the-Main, has several wings of altars, on which are saints painted in grisaille, which are remarkable for grandeur of form and composition. The St. Lawrence panel has the artist's monogram.

Painting attained especial perfection in Munich during this period, where the art-loving dukes of Bavaria gathered a number of excellent artists about them, to whom they intrusted the decoration of their castles. Hans Muelich of Munich (1515–72) belongs among those artists who have shown great versatility in painting. In his lifelike portraits in the Pinakothek at Munich he proves himself to be related, through the uncommon harmony and glow of his colors, as well as through his clever, spirited manner of representation, to those artists

[1] A. Woltmann: Die deutsche Kunst im Elsass. P. 247 *et seq.*

who are either allied in style to Hans Holbein, or who have formed themselves upon his model. On the other hand, his historical and biblical compositions, together with facility of invention, bear the conventional stamp of Italian art. Excellent designs for vases and ornaments, as well as imitations of the jewels of the Munich Treasure-Room, in the possession of Dr. von Hefner-Alteneck in Munich, testify to his skill as a painter in miniature. There are also the two volumes of the Penitential Psalms of Orlando di Lasso in the library of the same place, profusely illustrating scenes from the Old and the New Testament, from secular history, and even from mythology, as well as depicting the life of the time.

We now come to a master who may be regarded as an offshoot of the Franconian school, who carried its peculiarities into Saxony, where, during a long and vigorous life, he was at the head of an exceedingly prolific school. This was Lucas Cranach,[1] properly Lucas Sunder (1472–1553), who was born in the small Franconian town of Cranach. He was made the court-painter of the Elector Frederick the Wise of Saxony in 1504, and continued to occupy the same position under the succeeding electors, — John the Constant, and John Frederick the Magnanimous. He even followed the latter into captivity as his faithful friend and adherent. He subsequently returned with his prince to Weimar, where he died. Cranach was a zealous partisan of the Reformation, and held friendly relations with several of the reformers. He endeavored, in several of his altar-pieces, to embody the relation between the new doctrines and the traditional ecclesiastical conception: for the rest,

[1 Chr. Schuchardt: Lucas Cranach des Aelteren, Leben und Werke. Leipsic, 1851. With an atlas of the works of the master. Denkmäler der Kunst, plate 84, figs. 7–11. J. Heller: Das Leben und die Werke, Lucas Cranach's. 2d ed. Bamberg, 1844. There are two good specimens of his manner in the Bryan Gallery, New-York Historical Society, — a Venus and Cupid, and a Portrait, — and one in the New-York Metropolitan Museum, ascribed to him, — a portrait of John Frederick the Magnanimous. He had a son Lucas, a painter, called the Younger: a good example of his style is in the New-York Metropolitan Museum, — Portrait of a German lady. This has been etched by Jacquemart.]

he is more distinguished for copiousness than for depth of thought. Dürer's lofty contemplation, his power in composition, were wanting to him. His path rather led him to the expression of a cheerful, innocent character of thought, which has acquired great popularity for his pictures. Several of his charming Madonnas have all the sensible, kindly characteristics of German matrons. The rounded faces of his women, with their golden hair, their intelligent, clear eyes, smiling mouths, and rosy, blooming complexions, are easily recognizable. The countless works which pass current all over the world under his name are extremely unequal in execution, as he fulfilled his numerous orders with the assistance of his indefatigable apprentices. Although he occupied most respectable positions, not only being court-painter to the elector, but also a dignified burgomaster of Wittenberg, still he, without hesitation, received orders, not only to paint pictures, but also to emblazon escutcheons, shields, and trappings for horses, and even to decorate rooms and to do house-painting.

The most important of his altar-pictures are, — the one in the Church at Schneeberg, in which is represented the Crucifixion, the Last Supper, the Resurrection of the Dead, and the Last Judgment; that in the Cathedral at Meissen, also representing the Crucifixion, together with a series of scenes relating thereto; further, the Altar-Piece in the Town Church of Wittenberg, with a Last Supper, below which a group of Reformers are preaching, baptizing, and confessing penitents. The most important of all is in the Town Church at Weimar, which was finished, after his death, by his son. Christ is here represented on the Cross, and, in immediate proximity, as the Conqueror of Hell. Luther and Cranach are on one side, the latter struck by a stream of blood flowing out of the side of Christ.

Besides these religious pictures, Cranach executed a great number of representations, in which he endeavored to combine a fresh, delicate, warm carnation-tint with his studies of the naked form, especially the female form. Adam and Eve fur-

nish a motive, from scriptural history, for this style of picture. But his preference is for antique subjects, which he, however, is apt to travesty in a vein of broad humor. These productions

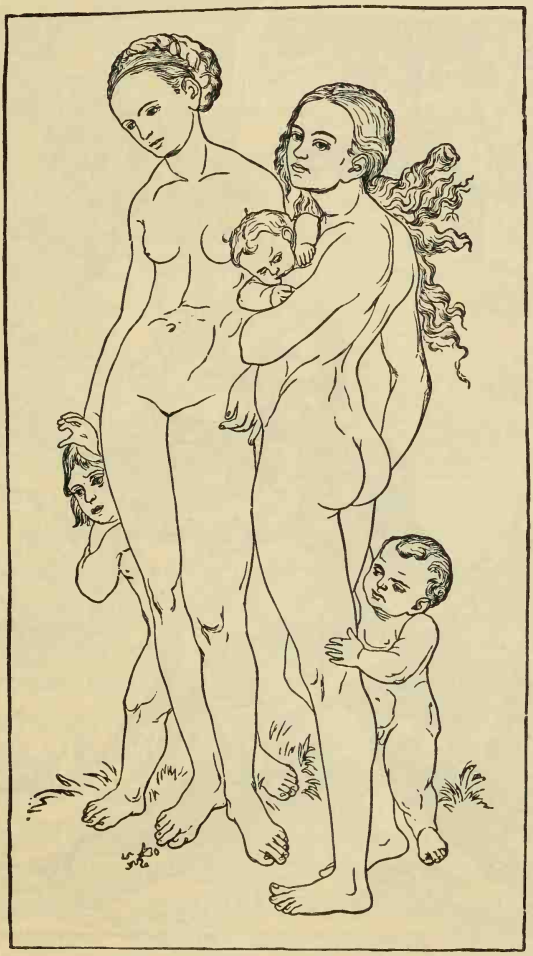


Fig. 480. Group from a Picture by Lucas Cranach the elder, belonging to Schuchardt.

frequently lack dignity and feeling for form ; but they generally possess a delightful *naïveté ;* and the best of them, at all events, are animated by a charming, roguish grace (Fig. 480).

Cranach was also an engraver; but he especially devoted himself to designs for woodcuts. This popular kind of representation was peculiarly suited to his taste; and he appears to great

Fig. 481. The Giant Christopher. After a Woodcut by Lucas Cranach the elder.

advantage notably in illustrations of the Apocalypse in Luther's New Testament, and in the Passionale of Christ and Antichrist; in all of which he endeavored, whenever it was pos-

sible, to further the cause of the Reformation. We give an illustration of the popular character of these designs in a woodcut of the Giant Christopher (Fig. 481) by this master.

The Saxon school fell back again into obscurity after Cranach. His son, who bore the same name, was the sole inheritor of his father's art and renown.

C. FRENCH AND SPANISH PAINTERS.[1]

Painting arrived at no greater individuality of expression in France during this period than it did in Germany, although there are numerous traces of a lively reception of the method of the Van Eycks. The art of illumination was especially practised, examples of which are still preserved for us in the National Library in Paris. The most admirable of these, by Jean Fouquet, the court-painter of Louis XI., which were designed about 1488, are distinguished for elevation of style, as well as for sumptuousness and evenness. Herr Brentano of Frankfort-on-the-Main owns a number of admirable illuminations[2] in a manuscript, which was painted for an eminent officer of the state under Charles VII. The early adoption of the Renaissance style is conspicuous in these illuminations, and, what is remarkable, not in the spirit of the flowery Northern Italian method, but in the graver manner of Florentine art. There are suggestions, moreover, in the faces and draperies, which recall that school, especially the works of Fiesole, whom the French painter so closely resembles, that we must assume that he had studied them in Florence. There are, however, very few panel-pictures of the period remaining: in fact, only a very few works of this style exist in the Aix Cathedral, and in the Villeneuve Hospital, near Avignon, which have been most unreasonably attributed to King René of Anjou, who is said to have been a pupil of John van Eyck. François Clouet, surnamed Janet, is very closely allied in manner to

[1] Denkmäler der Kunst, plate 81 A.

[2] These have been copied by photography.

Fouquet. In 1550 he distinguished himself as a portrait-painter, and for his faithful painstaking and delicate delineations of life. There is a likeness of Charles IX. in the Belvedere at Vienna, of the year 1563, which has the exquisite delicacy of a miniature. He did this excellent work at a time when the majority of his countrymen had fallen under the influence of the Italian style, which they carried to the extreme verge of an exaggerated, external grace. French painting, after this, was entirely given up to this mannerism of conception.

Spain,[1] in close relations with the Netherlands, had no independent school of painting in the fifteenth century. Flemish artists were, however, frequently invited to exercise their skill in that country in order to satisfy the demand for religious pictures. It is impossible to decide, with our present lights, to how great an extent this frequent contact affected the development of a national school. However, Luis Morales, surnamed el Divino (the Divine), who was living in 1586, was celebrated for his opposition to the encroachments of Italian art, and for his adherence to a severe, antique manner. However, he did not continue quite without the pale of those influences; although, at the same time, the profound ecstatic fervor of his pictures presents itself to us as a decided national element. Other Spanish painters adopted unconditionally the study of the great Italian artists. A number of painters attained prominence, about the beginning of the sixteenth century, as followers of Leonardo.

Alonzo Berruguete (1480–1562) was a conspicuous instance of this. He was also an architect and sculptor; and in his paintings he followed the manner of Michel Angelo. Another artist, who was born in Flanders, Pedro Campana (1503–80), struck out a similar path, but with greater individuality, and a happy suggestion of the more severe and antique method. His masterpiece, the Descent from the Cross, in the Cathedral at

[1 Sir William Stirling (Maxwell): Annals of the Artists of Spain. 3 vols. London, 1848.]

Seville, is celebrated as a striking dramatic conception. Luis de Vargas (1502–68) was an artist of importance, with Raphaelesque tendencies, who painted chiefly in Seville, where a number of altar-pictures by him are in existence. Vicente Joanez of Valencia, who is conspicuous for grace and devoutness, illustrates a similar tendency. The Spaniards like to call him their Raphael. Other artists, again, devoted themselves to the study of the Venetians, thereby attaining excellence as colorists; for example, the two court-painters of Philip II.,—Alonzo Sanchez Coello, of whom we have several remarkable portraits in the Gallery at Madrid; and Juan Fernandez Navarrete, surnamed el Mudo (1526–79), who has been called the Spanish Titian.

CHAPTER VI.

PLASTIC ART IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

I. SCULPTURE.[1]

THE decadence of sculpture in Italy and in other countries, during the latter part of the sixteenth century, was succeeded, towards the beginning of the following century, by a new style, which, with but few exceptions, governed the world for almost two hundred years. But the whole spirit of art underwent a complete change. As we have seen to be the case with architecture during the baroque period, the aim in every department was to obtain the most energetic expression possible, and the most striking effects; and, if the rigid laws of architecture gave way to this universal tendency, plastic art would naturally oppose it even less. The very essence of Painting predisposed it to yield to this desire: nay, in consequence, she even developed a new and vigorous growth. Plastic Art could only approximate to a similar result by giving up her peculiar fundamental principle, and becoming picturesque. Works in relief had already made a beginning in this direction. The sculpture of independent figures followed this lead, rejected every thing that could limit her art, and gave herself up freely to her longing after what was striking.

Henceforth it was decreed that every plastic work must be spirited; nay, passionate. The most striking effects must be aimed at in the expression of inward emotion, through mien,

[1] Denkmäler der Kunst, plates 92, 93.

attitude, and position. The naturalistic tendency of modern times required, moreover, the most marked lifelikeness in the representation of form: this, nevertheless, degenerated into a fresh mannerism, — in the case of masculine figures, into an exaggerated development of the muscles; in that of female figures, into a disagreeably luxurious smoothness, and to an extremely affected treatment of the details. The draperies, too, were disposed entirely according to the rules of painting, — in large swelling masses, in which the body almost disappeared, or else was allowed to reveal itself by all sorts of refined artifices, but which, in any case, obstructed the clear, noble appearance of the natural form. Besides, the drapery must be arranged in all sorts of ways conducive to effect, — swelling, fluttering, overloaded; increasing, even to caricature, the expression of movement, which must be attained at any cost. Thus all dignity, simplicity, and distinctness in sculpture, all plastic style, was lost, and was succeeded by a senseless striving after outward effect and mere decoration. An immense number of artists of talent, an immeasurable abundance of creative power and mechanical resources, were swallowed up in this wasteful struggle; and the world was deluged with a countless host of showy but meaningless works. It is only to be wondered at, that, in spite of this general deterioration in art, individual artists should still have retained their simplicity and naturalness, and that, especially in the department of portrait-painting, much admirable work should have been accomplished. It must be admitted, that, especially in the North, a more healthful tone prevailed; so that the ancient inheritance of Germanic art — an appreciation of the individual, the characteristic — produced, in spite of their sharing in the degeneracy of the times, a great deal that was admirable.

There is a statue of Sta. Cecilia in the church of the same name in Rome, which is a youthful production of the sculptor Stefano Maderno, and is not without dignity and simplicity. It is characteristic of the period, that the saint is represented

lying along the ground, as though just stretched out in death; and that the profounder religious meaning is quite swallowed up in the striving after the momentary and the affecting. But the artist who influenced the sculpture of his time most directly was Lorenzo Bernini, who was also an architect of note (1598–1680). He possessed a surprising facility of execution, united to great and happy endowments; but he followed, especially in sculpture, the tendency to effective dramatic treatment, to its extreme consequences. Scenes like the Rape of Proserpine, in the Villa Ludovisi in Rome, or Daphne fleeing from Apollo (Fig. 482), in the Villa Borghese in Rome, are his favorite subjects. He competes also with the painters of his time in the delineation of religious exaltation, as in the Sta. Theresa in Santa Maria della Vittoria in Rome, where the representation of a condition of convulsive insensibility verges upon refined sensuousness. His monumental works, also, — as, for example, the marble equestrian Statue of Constantine, on the first platform of the Scala Regia in the Vatican,[1] — are characterized by a hollow pathos; and the monuments he designed for Popes Urban VIII. and Alexander VII. in St. Peter's are conspicuous for their allegoric paraphernalia and for the frivolous treatment of the draperies.

Fig. 482. Apollo and Daphne. Bernini.

[1 The Scala Regia, itself designed by Bernini, is the staircase by which, on occasion of great ceremonies, the Sistine Chapel is entered.]

Alessandro Algardi is one of the best known and the most important of the numerous artists who followed in Bernini's steps (1598–1654). A colossal relief of Attila by him is an instance of masterly technical treatment marred by those strange exaggerations into which bass-relief, long since become wholly picturesque in its treatment, had wandered.

The French, who had been impressed by Italian influences during the earlier period, now gave themselves up absolutely to the fashion set by Bernini, which they proceeded to carry out with great elegance, a somewhat over-delicate grace, and a good deal of theatrical display. Pierre Puget is one of their most celebrated masters (1622–94). He worked chiefly at Genoa; there being a very exaggerated representation of the Martyrdom of St. Sebastian, by him, in the Church of Santa Maria da Carignano. Another was François Girardon (1630–1715), who is especially noted for the exaggerated grace of his female figures. Legros was also at work in Rome, where, in the Church del Gesù, there is a statue of St. Ignatius by him, and also a very artificial allegory of Faith overthrowing Heresy. Jean Baptiste Pigalle (1714–85) is an artist of the same school in the eighteenth century, whose Monument of the Maréchal de Saxe, in the Church of St. Thomas at Strasburg, is a work of considerable force, though rather theatrical. Houdon, another French artist of this time, executed for the Church of Santa Maria degli Angeli at Rome the simple, noble marble Statue of St. Bruno, — a work quiet in expression, and embodying a reverent, devotional spirit.

In the Netherlands several prominent artists appear, who owe their artistic training to Italy, and follow the general tendency of the age, but at the same time produce happier results by a nobler, more massive treatment. Franz Duquesnoy (1594–1644) is one of these (called, after his native land, il Fiammingo, — the Fleming), a rival of Bernini, who executed a great many works at Rome. One of the finest statues of this whole period

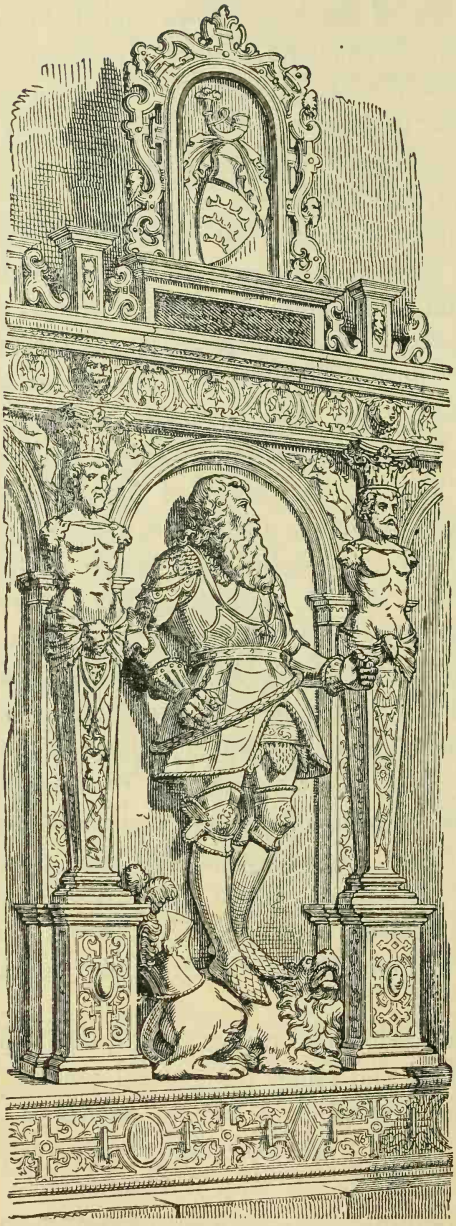


Fig. 483. Statue of Count Eberhard the Mild. In the Collegiate Church at Stuttgart.

is his Sta. Susanna, in the Church of Santa Maria di Loreto, exceptionally simple and devout. His *naïve*, charming figures of children are also justly praised. His pupil, Arthur Quellinus, displayed great talent, and executed, in a lifelike, vivid style, the numerous sculptures with which the Court House at Amsterdam is decorated, especially the extensive groups on both the pediments, — allegorical glorifications of the powerful commercial city. There are also traces of this excellent artist's work in Berlin.

An extremely large number of sepulchral monuments is to be found in the churches and cathedrals of Germany, dating from the last decades of the sixteenth century, — proofs of an artistic activity which often produced works in true sympathy with nature, and of great

decorative value. The Cathedrals at Cologne, at Mayence, and at Würzburg, are especially rich in massive monuments of this kind. Among the strongest works of this period are the eleven full-length figures of Wirtemberg princes, which were erected in 1574 in the choir of the Foundation Church at Stuttgart (Fig. 483); and among the richest are the numerous tombs in the choir of the Foundation Church at Tübingen. The marble Tomb of the Elector Maurice de Saxe in the Freiburg Cathedral, dating from the end of the sixteenth century, is a mausoleum of great magnificence. The kneeling marble statue of the prince rests upon the cover of the sarcophagus, which is supported by eight griffins. It is a noteworthy fact, that, even as early as this period, artists from the Netherlands are much employed in Germany. Thus Adrian de Vries designed the Hercules Fountain in Augsburg in the year 1599; and the graceful fountain in a small court of the Royal Palace in Munich is by Peter de Witte, who was also employed as a painter at the electoral court in that city, and who Italianized his name into Candido. Still earlier (in 1489), a German artist, Benedict Wurzelbauer, executed the costly, gracefully-decorated fountain near the Church of St. Laurence.

Fig. 484. Mask of a Dying Warrior. By A. Schlüter.

The influence of the art of the Netherlands is also traceable in Berlin, where Andrew Schlüter (about 1662–1714), one of the greatest artists of this epoch, distinguished himself as an architect and sculptor. The numerous decorative reliefs exe-

cuted by him in the royal palace give evidence of his merit as a sculptor, as well as the striking heads of dying warriors, which he carved above the windows in the court of the Arsenal (Fig. 484). But his greatest production is the colossal bronze Equestrian Statue of the Great Elector (Fig. 485), upon the Long Bridge, — a most impressive composition, remarkable for treatment of form, and for vigor of action. Raphael Donner,

Fig. 485. Equestrian Statue of the Great Elector. By A. Schlüter.

an artist equally distinguished for his noble and lifelike conceptions, belongs to a somewhat later date, in Vienna; having, in 1739, designed the leaden Statues of Providence, and of the Four Austrian Rivers, for the decoration of the fountain in the New Market. These two last-named masters stand out with exceptional prominence in a period in which sculpture was altogether paralyzed, or given over to mere mannerism.

2. PAINTING.

That very tendency of the age which caused the deterioration and decay of sculpture, urged painting, on the other hand, to a wonderful degree of progress during the seventeenth century, and gave to it a new and remarkable prosperity. The painting of this period, indeed, is one of the most extraordinary and brilliant phenomena in the history of civilization. Although the political condition of Europe was any thing but favorable; although modern absolutism had spread its conquests over every country, and crushed out all spontaneous national life: nevertheless, painting found more various, comprehensive, and extended encouragement than it had ever enjoyed before. It is as though modern thought for a long time found in painting the medium qualified to express most vividly its many-sided character, and therefore made this art its most vigorous exponent. Thus we find this favorite art of the times extended over a wider geographical range than hitherto. Not only was it zealously and successfully pursued in Italy, Brabant, and Holland, but also in Spain, France, and England. It was only in Germany, exhausted as it was by the Thirty-Years' war, that artistic productiveness languished. The circle of subjects, moreover, which supplied material for artistic creations, was as diversified and various as the conditions of life in the different countries where the art was practised. In Roman-Catholic countries, the almost inexhaustible fountain of religious subjects continued to furnish art with fresh themes; while, on the other hand, the quickening of the spirit of Protestantism burst the old fetters of tradition, and turned its attention to the immeasurable diversity of actual life, even down to the most trifling, every-day incidents, to the eternal beauty of natural landscape, to the characteristics of the animal world, and even to those inanimate objects which only acquire meaning and importance when informed by the intellect of man. Painting shows itself at home in all these domains of thought with incomparable versa-

tility, and finds in them all subjects for artistic representation. Historical painting recedes more and more into the background; and genre-painting, landscape and animal painting, and still-life pictures, assume more and more prominence. Individual taste also is freed more and more from the old traditions that limited its choice of subject. Each individual artist stands face to face with the whole universe. It is as though he were only just created, and were in the fresh enjoyment and contemplation of the divine and lavish glory of the world. Novel forms and methods of representation result from these facts; fresh technical methods, especially in the improvement of coloring, are brought out; and in this direction also such great results are attained as may be said to mark an epoch in art-history.

But widely as all these branches of painting differ in regard to intellectual tendencies, to choice of subjects, composition, and technical execution, still their common ground is realism, which may be defined as an entire separation from traditional methods; the endeavor to represent all subjects — sacred or profane, whether treated in the grand historical style or in the pleasing manner of cabinet-painting — with as illusive and accurate an imitation of nature as is possible. The different results to which this led in different countries, and in the various branches of painting, must be shown when we consider them in detail. We will only attempt, however, to briefly indicate essential features, since the scope of our work could not possibly include a minute treatment of each of the numberless productions of this epoch; and, besides, the very definition of the general principle of realism gives the modern observer ground enough to go upon. We will only add, that Painting was also included in the universal languor and depression which overcame all artistic effort in the eighteenth century, thus sharing the fate of her sister arts.

A. ITALIAN HISTORICAL PAINTING.[1]

In Italy it is once more the Church which is the chief employer of the arts, and especially painting, and which now calls them into extensive use. But the direction of its efforts is a wholly new one. The Reformation had shaken the world to its centre, and even deprived the Roman-Catholic hierarchy of its former conviction of calm security and firmly-established position. This Church recognized that it behooved her to collect all her forces for the encounter with the dangerous enemy. Hence resulted a new and powerful impulse within her borders, — a bold and well-organized determination to reconquer her former power, and to exterminate and subdue the heretic; in the accomplishment of all of which, the Order of the Jesuits was her most efficient exponent and representative. It was for the interest of the clergy, if they desired to re-establish their former spiritual supremacy, to combine with the new powers which then dominated the world; and thus we find the Roman Church suddenly entering into a compact with realism. She not only endeavored to attract the masses by splendid new churches, but she also attempted to awaken in the minds of believers, by the emotional effect and the impressive splendor of the works of art which she called to her aid, a fresh interest in the sacred figures and events they represented. Painting could be of especial service to her in this respect, because this art was thoroughly penetrated with the powerful realism and stirring pathos of the time.

After all the schools of Italy had fallen into an empty mannerism, two independent styles arose in the course of the sixteenth century, each of which aimed at establishing a fresh point of departure towards a freer development, and one more characteristic of the age. Those who adopt the first of these two styles seek their goal in a return to the great masters of the golden age of art, and to a complete study of

[1] Denkmäler der Kunst, plate 94.

their marvellous qualities: this is the school of the Eclectics. Those who adopt the other go back to a more original source, devoting themselves without reserve to Nature, and striving with all their might to reproduce her forms: hence they are called the Naturalists. We must consider these two schools separately.

As early as the close of the sixteenth century, a like effort had been made in certain of the schools of Upper Italy to bring the art of painting back out of the devastation wrought by the mannerists, and to subject it to a sounder vital principle; and this effort had led to noteworthy results. The artist-families of the Campi in Cremona, and of the Procaccini in Milan, are the chief representatives of this tendency. More fruitful of results, and of greater moment, was the Bolognese school, whose founder was Ludovico Caracci (1555–1619). He founded an academy at Bologna, and was the first who deliberately adopted the most comprehensive study of the great masters of the golden age of painting as a basis for reconstructing the art. If in doing this he pointed (as the mere outline of his system) to the antique as the model of design, to Michel Angelo for grandeur, to Raphael for composition, to the Venetians for color, to Correggio for grace, nevertheless he did not attempt literally to carry out so self-contradictory a programme; but the earnest and varied study of Nature itself led his pupils to adopt a style, in which, it is true, there is much that recalls the highest qualities of those masters, yet which stands on a basis of independent and original sentiment. This fact far outweighs, in the works of the great artists of this period, the occasional calculating coolness that appears in them, and the academic regularity of their style.

Of the paintings of Lodovico, who was chiefly active as a teacher, several are in the Pinakothek of Bologna. They show him to have been an imitator of Correggio. In San Micchele in Bosco, in the same city, are some frescos painted by him, and now badly damaged. They represent scenes from the lives of St. Benedict and Sta. Cecilia, and were executed

by him and his pupils. Of these pupils, two, his nephews, Agostino (1558–1601) and Annibale Caracci (1560–1609), must be named first: Agostino being distinguished rather for his labors as a teacher, and for his copperplate engravings; while Annibale was also an active and successful painter. He was the first to understand how to put in practice the principles of his school, and that with a high degree of independent talent; and in many of his paintings he reflects with marked success the great masters whom he honored as prototypes.

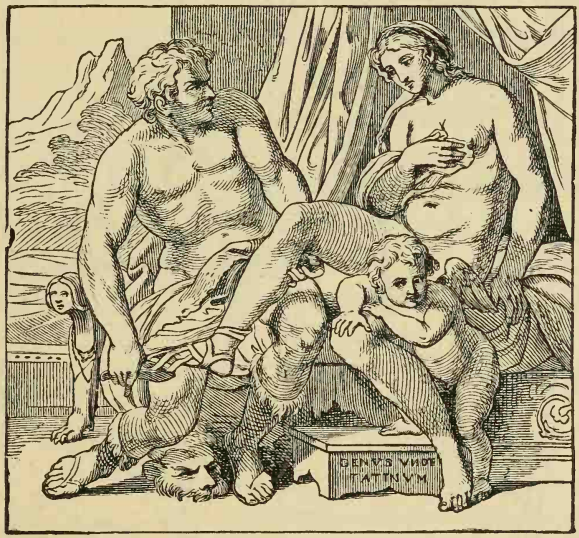


Fig. 486. Venus and Mars. Annibale Caracci.

Among his best works are a Madonna, attended by Saints, in the Pinakothek at Bologna; an admirable picture of St. Roch distributing Alms, in the Dresden Gallery; and a noble and striking Mary, with the dead body of Christ, in the Palazzo Borghese, Rome. The latter subject he repeated several times; fostering that tendency to emotional effects which led religious painting, during this epoch, to prefer subjects expressive of mourning, anguish, or ecstasy. The master's greatest works

are the frescos of mythological subjects in the Gallery of the Palazzo Farnese at Rome. In the grouping and in the style of these we recognize a free and vigorous use of the general conception of Michel Angelo's frescos on the ceiling of the Sistine Chapel. They have a beauty and a clearness of color

Fig. 487. St. Nilus heals the Boy possessed with a Devil. Domenichino.

but seldom attained in frescos; and, even though the subjects are not treated with the freshness and inward vital force of the Raphaelian period, they are, nevertheless, admirable for grouping, designing, and modelling (Fig. 486). Annibale also painted genre-pictures of common life in a vigorous and often

rather harsh style, and he was one of the first to attempt independent landscapes.

One of the most eminent pupils of the Caracci was Domenichino, properly Domenico Zampieri (1591–1641), who surpassed most of his contemporaries, if not by the great force of his imaginative faculty, at least by his genial feeling for nature, his very great technical skill, and his mastery of all the instrumentalities of his art, as also by the charming simplicity of his style. He executed several frescos, some of them of very eminent merit: for instance, the superb figures of the Evangelists, on the pendentives of the dome of S. Andrea della Valle in Rome; the Life of Sta. Cecilia, in S. Luigi de' Francesi in the same city; and the Legend of St. Nilus, in the Church at Grottaferrata (Fig. 487). In these works he seeks, chiefly by means of animated, characteristic figures, copied from the people of his time, to give to the sacred events a new attractiveness, — a result attained by the refinement and the truth of his representations, and giving us a proof that realism was the real animating motive, even among the eclectic school.

Of his panel-pictures, the Communion of St. Jerome, in the Gallery of the Vatican, is one of the most important; being full of noble traits, drawn from life, effective in its grouping, and painted with masterly power. Besides these, we may mention among his works a picture of John the Evangelist, looking heavenward like one inspired, of which there are several repetitions; also a Sta. Cecilia in the Louvre (Fig. 488), represented in fanciful attire, with a turban and those rich garments which all the masters of this school delighted to paint. A charming mythological picture by him is in the Borghese Gallery at Rome, — Diana with her Nymphs; some of them bathing, others contending for the prize of archery. Here considerable importance is given to the landscape; and indeed in many of this artist's works we find it treated quite independently. In some other representatives of this school, such as Francesco Albani (1578–1660), the tendency to land-

scape, and especially to the representation of idyllic scenes with mythological incidents as their basis, predominates almost to the exclusion of all other elements.

Fig. 488. Sta. Cecilia. Domenichino. Louvre.

One of the most brilliant masters of this period is Guido Reni (1575–1642), — a very prolific artist, who at first energetically devoted himself to the realistic style, and who, like the other talented pupils of the Caracci, owes much to the influence of Caravaggio. This realism is carried to the harshest extreme in his Crucifixion of St. Peter, in the Vatican Gallery, — one of the many favorite execution-scenes of that time, — in which a disagreeable coarseness of taste is betrayed. To this first epoch

belong also several pictures in the Pinakothek at Bologna, especially the magnificent Crucifixion, with Mary and John standing at the foot of the Cross; and a Slaughter of the Innocents, — a work of effective and dramatic composition. Beside these, there is a fine picture of the hermits Antony and Paul in the Berlin Museum, — both of them strongly individualized figures, very impressively treated.

Fig. 489. Mary Magdalene. Guido Reni. Colonna Palace, Rome.

In middle-life, however, Guido shows more desire for delicacy and grace. This tendency reached a high degree of perfection in the famous fresco of Aurora and Phœbus with the Hours, in the Palazzo Rospigliosi at Rome; but in other works it gradually led him to adopt a dead, inane, ideal type of womanly beauty (Fig. 489), as well as an excessive delicacy in the forms, and finally even to a loss of his once so charmingly fresh and tender coloring.

More animated, more realistic, and specially distinguished for his strong, bright coloring, which is only now and then rather too heavy in the shadows of the flesh, is Guercino, properly Francesco Barbieri (1590–1666). He, too, seems to exhibit more native force in his early works; and it was only later that he fell into a similar effeminacy of style: but even then he was protected from actual dulness by the brilliancy of his color.

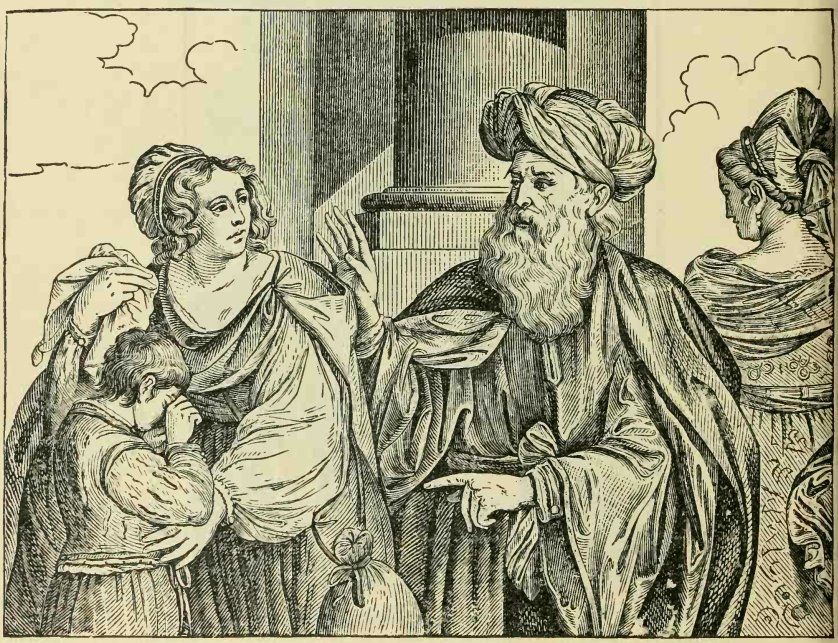


Fig. 490. The Expulsion of Hagar. Guercino. Milan.

Guercino, like Guido, was at first led to adopt a more realistic style by the powerful influence of Caravaggio. The sharp contrasts of broad masses of shadow and clear lights, which predominate especially in his earlier works, are traceable to the same example. Among his most important works are a fresco of Aurora in the Villa Ludovisi at Rome; the Dying Dido in

the Palazzo Spada; several large pictures in the Pinakothek at Bologna; fine altar-pieces in the churches of his native town (Cento), especially in S. Biagio and in the Church of the Madonna del Rosario; and several other paintings in galleries on both sides of the Alps. Many of his works exhibit traits of a poetic, idyllic character; for instance, the Expulsion of Hagar, in the Brera Gallery in Milan, of which we give an illustration in Fig. 490. Giovanni Lanfranco is far more superficial and shallow in his artistic conceptions; while, on the other hand, the charming though rather narrow Sassoferrato (properly Giov. Battista Salvi, — 1605–85) succeeds in giving a real depth of sentiment to his numerous devotional paintings. Cristofano Allori (1577–1621) deserves mention as one of the noblest and ablest masters of this period. His masterpiece — the splendid Judith with the Head of Holofernes — is to be found in the Pitti Gallery at Florence. Finally, to this group of artists belongs Carlo Dolci (1616–86), who often indulges in affected delicacy and sentimentality, but who now and then gives evidence of a purer sensibility, and of exquisitely soft bloom in his color.

The true character of this period appears more plainly and more decidedly in the Realists, who, in their efforts at passionate expression, avail themselves largely of degraded types of humanity, and make them display the same violence in their pictures, that, as a rule, characterized the artists of this school in real life. Persecution and intrigue, poison and the stiletto, play the principal part in the careers of many of these artists, and are frequently called to their aid in their ambitious rivalries with their colleagues.

The leader of this class is Michel Angelo Amerighi, surnamed, from his birthplace, Caravaggio (1569–1609). He was in every way the true child of his age, — wild and passionate in his life as in his painting. Whenever he paints events of a sacred character, — as in the frescos of the History of St. Matthew in S. Luigi de' Francesi at Rome, or the large altar-piece of the

Burial of Christ in the Vatican, — he always places the scene on the lowest plane of life. They are savage, ugly, even brutal and vulgar figures that he gives us; but they are marked by immense vitality and force; and, though there is rarely any thing noble in their expression, they are, nevertheless, often amazingly true to life, and pre-eminently tragic. Then, too, the figures are executed in bold, strong coloring; and the sharp, glaring flashes of light which play over them bring out the

Fig. 491. Cheating Card-Players. By Caravaggio. Sciarra Palace, Rome.

modelling of their forms by deep, sombre shadows. His most successful pictures are those in which he drops the pretence of painting sacred events, and allows himself to portray the vagabond rabble of those stormy times; as, for instance, in his famous and often-repeated Cheating Card-Players (Fig. 491), — of which there is one example in the Gallery at Dresden, and another in the Palazzo Sciarra at Rome, — in his Gypsy Fortune-Teller, and other works of similar character.

Later the volcanic soil of Naples was the chief seat of this school; and its most extreme and most uncompromising representative there was the Spaniard, Guiseppe Ribera, surnamed Spagnoletto (1593–1656). While in his earlier paintings — for instance, in his masterly Descent from the Cross, in the sacristy of S. Martino at Naples — he is still temperate, in his numerous later works he affects a vigorous presentation of subjects full of passion and terror, descending even to the portrayal of hideous execution-scenes in his pictures of martyrdoms. His bold treatment, and especially his admirable chiaroscuro, gives to his work a peculiar, almost demoniac character.

Other followers of this style, though they do not often go to such lengths, are — besides Salvator Rosa, whom we shall meet again among the landscape-painters — Pietro Novelli, an excellent Sicilian painter, better known under the name of Monrealese; the Netherlander, Gerard Honthorst, who, on account of his partiality for effects of night-illumination, got the nickname of Gherardo dalle Notti; the eminent battle-painter, Michel Angelo Cerquozzi; the Frenchman, Jacques Courtois (or Cortese), also called Bourguignon; and Luca Giordano (1632–1705), — a highly-gifted artist, but notorious for his mad rapidity of execution, from which peculiarity he received the nickname of Fa Presto. He ruined his brilliant talents by his reckless superficiality.

B. SPANISH PAINTING.[1]

Spain — the chief seat of restored Catholicism, the cradle of Loyola and the Inquisition, the home of a religious fanaticism that well comports with the passionate sensuality of the South — first reaches during this epoch the brilliant climax of its achievements in painting. So profoundly was art associated with ecclesiastical life in Spain, that the unsettled condition of the state, and the impoverishment of the country, had no injuri-

[1] Denkmäler der Kunst, plate 97. William Stirling: Annals of the Artists of Spain. 3 vols. London, 1848.

ous effect upon it. In the works of Spanish art, the church element is far more influential than in Italian works of the same period; but even here it is the new and powerful stimulus given to religious feeling by the opposition of Protestantism that forces art to find its most striking forms of expression. The purest monastic asceticism, the tenderest devotion, the ecstatic ardor of piety, that forgets all earthly things, the grossest fanaticism, have never been so glorified by art as they were by Spanish painting during the seventeenth century. That here, too, among an impressible Southern population, realism should have been the starting-point, we can readily conceive. It was also very natural, that just as in the Italian art of the same period, but more exclusively and more imperiously than there, color should have been the essential element of this art, whose aim was to produce emotional impressions and strong effects. But this tendency was promoted not only by studies after Titian, and the great Flemish painters Rubens and Van Dyck, but more particularly by the inborn aptitude of the Spaniards for effects of color, especially under the influence of a richly-graded aerial perspective. In the development of this feature of art, Spanish painting won its most illustrious triumphs, and proved itself the compeer of Spanish poetry, — a kindred art, then also at its zenith.

The school of Seville, whose vigorous beginnings we have already seen, was at this time the most important in all Spain. In Francisco Pacheco (1571–1654) we still find a reminiscence of the earlier style; but Juan de las Roélas (1558–1625) transplants to Spanish soil the beautiful coloring of the Venetians, and finds effective support in Francisco de Herrera the elder (1576–1656), — an artist distinguished for his bold, masterly treatment of color. Another eminent painter was Francisco Zurbaran (1598–1662), a pupil of Roélas, who, by his fine realistic coloring, made his works — which are distinguished by a profound devotional spirit — exceedingly effective. All his paintings are characterized by holy ecstasy and enthusiastic

fervor. His St. Thomas Aquinas in the Seville Gallery especially is a masterpiece. Alonzo Cano (1601–67) — who, besides being a painter, was also an architect and a sculptor — holds an independent position. In his paintings, which, like those of the other artists we have named, are very largely representations of ecclesiastical subjects, he aims at a more energetic plastic modelling and a sharper delineation of form.

One of the great masters of this school is Don Diego Velasquez de Silva (1599–1660), who, quitting the monkish limitations of the generality of Spanish artists, rose to a broader conception, and found a more extensive and various field for the exercise of his great talents.[1] He began with a vigorous comprehension of nature, which manifests itself at first harshly enough, but later with a noble and refined grace, in several masterly genre-pictures in the Museum at Madrid and in the Gallery of the Duke of Wellington in London. Several visits to Italy, where he perfected his style, giving to it a higher tone and a more symmetrical beauty, were decisive in their influence upon his art. But more important still was the fact that he was appointed court-painter to Philip IV., and thenceforth was mostly engaged as a portrait-painter. His portraits are of incomparable life and vigor, with their effective conception, their free, dignified attitudes, their beauty of composition, and the bold, broad, and masterly treatment of color that distinguishes them. Among his most illustrious works of this kind are his lifesize portrait of Philip IV. on horseback, in the Uffizi at Florence, — a highly-effective and imposing work, of magnificent coloring; a portrait of Pope Innocent X., in the Palazzo Doria at Rome; and several of the best portraits in the Madrid Gallery, especially another repetition of the equestrian portrait of Philip IV.; a portrait of the Infanta Margarita, which he has treated with a charming grace; and the Surrender of Breda (the Lances), — a group of noble portraits treated as an his-

[1] Velasquez and his Works. By William Stirling (afterward Sir William Stirling Maxwell). London, 1855.

toric scene. Then, in the Belvedere at Berlin, besides several fine portraits of princes, there is the large and masterly painting of his own family, representing his wife surrounded by her children, with himself in the background. But that Velasquez was also a master in other branches of painting we know from his landscapes, genre-pictures, and several religious compositions, especially the very impressive Coronation of the Virgin, in the Museum at Madrid.

Fig. 492. Female Head by Velasquez.

So, too, the other great master of the school of Seville, Bartolomeo Esteban Murillo (1617–82), rises above the narrow region of most of the Spanish painters, and in depth surpasses not only Velasquez, but all the rest of his countrymen.[1] In his numerous religious pictures the characteristic national style is glorified into a passionate fervor, having its seat in the very

[1] Murille, su Epoca, su Vida, sus Cuadros, por Don Francisco M. Tubino. Seville, 1864.

depths of the soul; and he is seen to possess the faculty of expressing the tenderest emotion, no less than the wildest enthusiasm. But he can also handle real life with unequalled freshness and vigor, whether in a rude, humorous genre-style, or in the finely-drawn and truthful portrait. He carried the art of coloring, and of soft, misty chiaroscuro, as well as the delicate gradations of aerial perspective, to an unparalleled degree of perfection. Further: it is characteristic of Murillo that he starts from an energetic conception of low life. Some pictures of his belonging to this category — especially those in the Pinakothek at Munich, representing peasants, ragged street-boys, and the like, idling, pilfering, card-playing — are incomparable as studies of life, and for their powerful treatment of color. This style is retained in many of his religious paintings, especially in his Madonnas in the Dresden Gallery, the Pitti Palace at Florence, and elsewhere, where the mother, sitting quietly with the child in her lap, becomes the Divine Mother only through the aureola round her head: in all other respects she does not transcend the sphere of comely womanhood. In other pictures of a religious tendency, Murillo understands very well, when the occasion requires, how to combine this strong realism with the expression of religious fervor and devotion, so as to produce creations of striking power. As illustrations of this, we may mention the Eight Works of Mercy, which he painted for the Church of the Hospital de la Caridad, Seville. Three of these figures are yet in their original places; namely, Christ feeding the Five Thousand in the Wilderness, St. John de Dios bearing a Sick Man to the Hospital; and, above all, the beautiful picture of Moses causing Water to flow out of the Rock (Fig. 493).

It is only when he can portray the Madonna in some moment of intense ecstasy, — as in those wondrous pictures in which we see her flooded with divine light, enveloped in flowing draperies, borne aloft, standing upon the clouds, while her longing eyes outrun her body in the heavenward ascent, — it is only

then that Murillo attains a glowing, overpowering expression of

Fig. 493. From Murillo's Moses. Seville.

religious enthusiasm such as has never been equalled by any

other painter. The conception of these pictures — one of the most celebrated of which is in the Louvre — proves him to be near akin to Correggio ; but the Spaniard's enthusiasm, though expressed by much the same methods, is incomparably nobler, purer, and more divine. The same tone of devout fervor pervades several other paintings of his, in which the ecstasies and

Fig. 494. The Infant St. John. Murillo. Madrid.

visions of various saints are portrayed ; but even here he goes far beyond the narrow expression of monkish, fanatical enthusiasm, and attains a nobler conception, and one that by its naturalness and truth cannot fail to charm the beholder. One of his most esteemed works is the Vision of St. Antony of Padua, in the Cathedral of Seville : the same subject, treated

in the same way, may be seen in the Berlin Museum. There are other excellent works in this style in the Museum at Madrid (Fig. 494); which one collection contains forty-six pictures by his hand. Nevertheless, we can study him best at Seville, where, among the twenty-four paintings in the Museum painted by him, his best works are to be found.

The school of Madrid, which, under the influence of the court, applied itself more particularly to portrait-painting, is also distinguished by a number of eminent masters, who, like those of the school of Seville, attained a high degree of perfection in the refinement of color. Of these we may mention Antonio Pereda (1590–1669), and especially Juan Careño de Miranda (1614–85). On these and other masters the influence of Velasquez was very decided. On the other hand, less independent adoption of earlier tendencies is seen in Claudio Coello, who lived down to the year 1693. Finally, we must name as the head of the school of Valencia an artist educated in Italy, who was especially influenced by the works of Fra Sebastiano del Piombo, — Francisco Ribalta (1551–1628), who now and then combines a grand treatment of form with great warmth and harmony of colors. In the eighteenth century, painting declined in Spain as elsewhere, and eked out a wretched existence simply by a studied imitation of the earlier masters.

C. FLEMISH HISTORICAL PAINTING.

The development of painting in the Netherlands during this epoch was richer and more many-sided even than in Italy and Spain. Not only did there exist between the school of Brabant and the school of Holland a contrast resembling that between the eclectics and the realists in Italy; but it was here, above all, that certain entirely new and peculiarly fruitful fields were opened to art. But the common basis of all these different schools was a fresh and genuine national taste, which gave to their ideas, as well as to their treatment of form and their technical methods, a spirit of originality.

The school of Brabant[1] clung more to tradition; for that part of the Low Countries, despite the fierce conflicts of the sixteenth century, was as little able to free itself from Spanish domination as from the Catholic religion. This, then, is the third great school of this epoch, which draws its religious inspirations from revived Catholicism, adopting, with the same unreserve as the Italians and Spaniards, a realistic mode of representation. The chief master of this school, and its founder, is Peter Paul Rubens (1577–1640), — one of the most brilliant, accomplished, and versatile geniuses in the whole history of art. His father — a distinguished jurisconsult and magistrate of Antwerp — had, like many prominent men, gone over to Protestantism. The bloody persecution of heretics having been begun, and the Counts Egmont and Hoorn having perished on the scaffold, he, with many of his fellow-believers, fled to Cologne, and there entered the service of William of Orange. By entering into criminal relations with William's consort, Anna of Saxony, he brought down upon himself and his friends sore misfortunes; and it was only at the earnest entreaties of his noble wife that the death-penalty was commuted to imprisonment, and the little city of Siegen assigned for their residence. Here was born, on the Feast of the Princes of the Apostles whose names he bears, the great Rubens. Later the family appears to have moved to Cologne, where the father returned to the bosom of the Catholic Church, and where young Rubens spent his childhood. On the death of the elder Rubens, the mother was permitted to go with her children back to Antwerp. As the boy grew up, he early manifested an inclination toward art; though under his instructor, Octavius van Veen, he could only adopt the mannered imitation of the Italian masters, which, for nearly half a century, had supplanted all genuine native art in the Netherlands. But, in his twenty-third year, young Rubens went himself to

[1] J. A. X. Michiels: Histoire de la Peinture flamande et hollandaise. 5 vols. Brussels, 1845–49. By the same author: Rubens et l'École d'Anvers. Paris, 1854. Denkmäler der Kunst, plate 95.

Italy, where, in the course of a seven-years' sojourn, by studying Titian and Veronese, he gained a foundation for his work such as corresponded with the taste of his time. In his early pictures, especially those to be found in Italy, we clearly discern the influence of the great Venetian masters; but, before long, his own mighty artist-nature had asserted its independence, and originated a style in which it could express itself freely and vigorously. Called home by the death of his beloved mother, he returned to Antwerp in 1608, and was secured for his own country by the favor of the Archduke Albert and his consort Isabella, who appointed him court-painter. Nevertheless, he continued to reside at Antwerp, so as to maintain his liberty. Here, while at the head of a large school, he produced all those mighty works which give evidence of his inexhaustible fancy. Soon the fame of his great ability spread all over the world; and the courts of Spain, France, and England, heaped commissions and honors upon him. As a highly cultured man, a noble patriot, and an accomplished cavalier, he undertook repeated diplomatic missions to Philip IV. of Spain, and Charles I. of England, who knew how to appreciate the artist and the man. He was twice married, — first to Isabella Brandt, and afterward to the beautiful Helene Fourment, — and was very fortunate in his family life. When, at the age of sixty-three, he died, there ended a career that hardly finds a parallel in the history of art for its eminent success in achievement, in brilliancy, and in fame.

Passionate movement, keen delight in action, and deep and strong sentiment, are the elements of his style. For their sake he calls into existence a whole race of beings, which, in their often superabundant physical strength, show themselves capable of doing any thing they may be moved to do. While the beings created by the Venetian masters seem born for the highest and noblest sensuous enjoyment, in Rubens's characters the need of vigorous action appears as the very root of their being. His men breathe the atmosphere of a free, unfettered heroism and

strength. They have not, it is true, the pure nobility of form that characterizes the creations of the Italian eclectic school; but they make up for it by an inexhaustible vitality. His compositions are not governed by strict rules of balance; but they are pervaded by a harmony of strong, emotional traits, such as no other artist has found it possible to convey. If we compare the master with Michel Angelo from this point of view, we at once perceive in Rubens's figures a ruder materialism drawn directly from life, and observe that his effects flow less from the depths of contemplation than from the force of a sensuous nature. This is borne out by the enchanting beauty of his brilliant, fresh, and splendidly-treated coloring, combined with a perhaps unprecedented ease of creation and an amazing fertility. His numerous original sketches in color are especially valuable for the study of his technical skill. There are whole series of such brilliantly-executed sketches in the Pinakothek at Munich and in the Hermitage at St. Petersburg.

A multitude of his paintings — most of them large and crowded with figures, and some of them works of colossal size — are to be seen in the churches and galleries of his native country and in nearly all the museums of Europe. Among them, the best are those executed soon after his return from Italy. Later, as orders pressed upon him in great numbers, his treatment was more hurried; and he even had to employ his numerous pupils as assistants. Nevertheless, even where there is an excess of sensuousness, even of heaviness and coarseness, and where the characterization descends somewhat too low, the master's pre-eminent sympathy with life nobly makes amends for all these defects.

In the long list of his works, we can notice here only a few of the most important. His altar-pieces treat of the most diverse scenes of sacred history, mostly in a moment of passionately dramatic action. We would mention especially the two famous pictures in the Antwerp Cathedral, — the Raising of the Cross and the Descent from the Cross, — and several

admirable works in the academy of the same town; also, especially, the triptych of the unbelieving Thomas, — one of the noblest productions of his earlier years; the Sta. Theresa, — a picture equally distinguished for the refinement and nobility

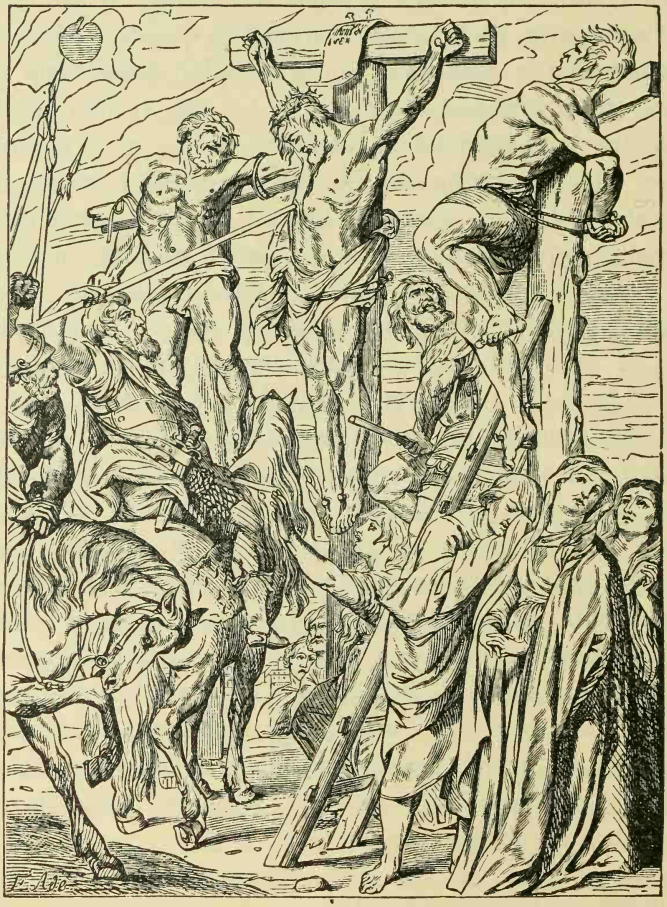


Fig. 495. Christ crucified between the Two Thieves. Rubens. Antwerp.

of its sentiment; the intensely-powerful painting of the Saviour crucified between the Two Thieves (Fig. 495); the extremely pathetic Lamentation over the Dead Christ; a charmingly con-

ceived Holy Family; a Communion of St. Francis of Assisi, very much overwrought, in comparison with which Domenichino's celebrated picture appears stately and classical; and, finally, a brilliant Adoration of the Magi, — a large painting, full of force, boldness, and powerful action. In the Museum at Brussels is a representation of the same scene, exhibiting much genuine feeling and noble expression. In the Museum at Madrid is one of the artist's most powerful creations, — the Miracle of the Brazen Serpent; also a sumptuous Adoration of the Magi. In the Belvedere at Vienna there is an Assumption of the Virgin, noble in action, full of jubilant movement, with beautiful hosts of angels. In the same museum is a St. Ambrose forbidding the Emperor Theodosius from entering the Church, — an altar-piece of grand composition and fine execution, in a subdued tone of color. The same collection also contains one of the most perfect creations of this artist, painted soon after his return from Italy, in 1610, in three panels. In the middle panel is the Enthroned Madonna presenting a chasuble to S. Ildefonso; and on the side-panels are the donor, the Archduke Albert and his consort, commended to the Virgin by their patron saints; also two powerful altar-pieces vividly portraying the miracles of Francis Xavier and Ignatius Loyola. In the Pinakothek at Munich is the colossal Last Judgment, — a masterpiece, it is true, in grouping, in the distribution of its masses, and in the striking power of its effects of light, but yet. unsatisfactory, owing to the multitude of too voluptuous female figures. In the Pinakothek is also preserved the powerful dramatic composition of the Combat between St. Michael and the Dragon. In St. Peter's Church at Cologne is the not very agreeable but yet admirably painted Martyrdom of St. Peter; and there are many other works of the master in other places.

We have also from Rubens numerous mythological pictures, full of heroic spirit and sensuous power, — such as the Battle of the Amazons in the Pinakothek at Munich, the magnificent

Garden of Love in the Madrid Gallery (and a copy of it in the Dresden Gallery), the highly poetical and glowing Feast of Venus on the Island of Cythera in the Belvedere Gallery in Vienna, with a long list of similar pictures in the Hermitage at St. Petersburg, — the most noted being the Liberation of Andromeda; the River-God Tigris and Abundantia; but above all, for its supreme expression of bacchanal desire, a drunken Silenus with Satyrs. A like subject is portrayed in a somewhat

Fig. 496. Satyr and Nymphs. Rubens. Munich.

coarsely sensual painting in the Pinakothek at Munich (Fig. 496); where may also be seen a Rape of the Daughters of Leucippus, full of dramatic action. Besides these, there is a magnificent Bacchanal in the Blenheim Gallery, and a Rape of Proserpine in the Museum at Madrid.

Rubens is also great in scenes from profane history, especially where there is opportunity for dramatic representations. We may name as masterpieces of this kind the six large paintings of the History of Decius, in the Lichtenstein Gallery at Vienna. Roman history is here treated in much the same

large, bold way as in Shakspeare's Roman dramas. Even in the allegorical pieces painted by him in deference to the taste of his time, he knows how to introduce a great deal of reality; as, for instance, in the twenty-one paintings in the Louvre, representing the history of Marie de' Medici. We have also from the hand of the indefatigable master some few brilliant

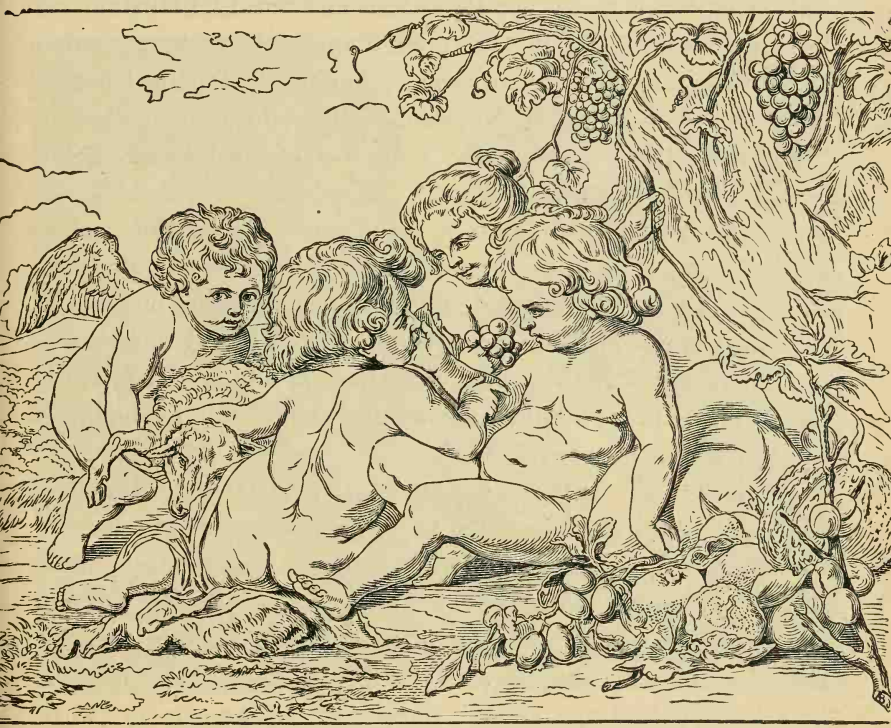


Fig. 497. Group of Loves. Rubens. Berlin.

genre-pictures, such as the Peasants' Dance in the Louvre, and another in the Museum at Madrid, both of them bold and masterly in conception; some intensely animated animal pieces, such as the Lion-Hunts in the Munich and Dresden Galleries, the splendid Wolf-Hunt in the possession of Lord Ashburton at London, the admirable Chase of the Calydonian Boar in the

Belvedere at Vienna, and the magnificent Lions, nine in number, in the painting of Daniel, owned by the Duke of Hamilton. His works also include several grand landscapes, — such as the rich and fanciful picture of Philemon and Baucis in the Belvedere at Vienna, and the landscape in the painting of Odysseus and Nausicaa in the Pitti Gallery, Florence ; some animated portraits, — for instance, those in the Louvre at Paris, in the Pitti Palace in Florence, in the Belvedere and the Lichtenstein collection in Vienna, in the Hermitage in St. Petersburg, and in the Dresden Gallery ; besides these, there is the famous Châpeau de Paille in the British National Gallery, formerly owned by Sir Robert Peel ; and, finally, a number of fresh, *naïve* representations of child-life (Fig. 497). Beside all this, Rubens was an architect ; and, in addition to all these occupations as an artist, he was a man prominent in the higher social life of his day, — the associate of princes and diplomates ; and often even, as has been said before, intrusted with political missions to foreign courts. Thus in him, more than in any other contemporary master, do we find united all the richness and splendor of the life of that brilliant age.

Of his pupils, Antony van Dyck (1599–1641) was the most eminent. At first he imitated the vigorous style of his master ; which, indeed, he now and then violently exaggerates, as we see in his Christ crowned with Thorns, in the Berlin Museum. Afterward, especially after visiting Italy, and directly studying the works of the Venetian masters, his style became characterized by a nobler and most symmetrical beauty, as is clearly evidenced by a painting in the same collection, — the Lamentation over the Dead Body of Christ. Another painting to be seen there, representing the three repentant sinners — Mary Magdalene, the Prodigal Son, and King David — in the presence of the Madonna (Fig. 498), belongs to this epoch. A refined, nervous sensibility makes this artist fond of portraying in his religious pictures such scenes of profound mental anguish ; but, instead of the passionate energy of Rubens' forms, we find

here a melancholy expression of grief, which even runs into a tearful and rather sentimental aspect. Thus he somewhat too often paints the dead Christ on the cross, or after the descent from the cross, surrounded by his lamenting followers.

Van Dyck's best work is in portraiture, and he is one of the most accomplished masters of that art. First in Italy, and

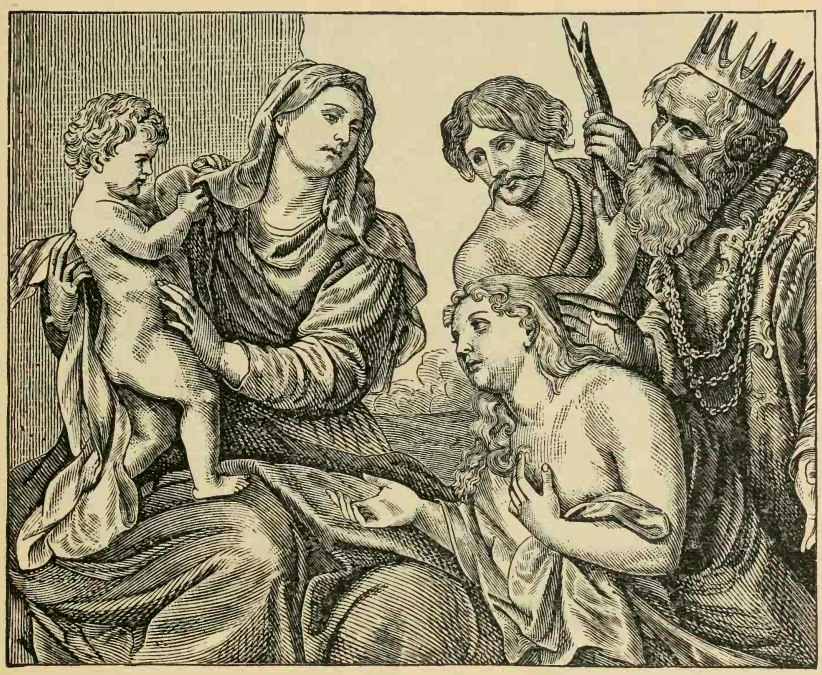


Fig. 498. The Virgin with the three Penitent Sinners, — Mary Magdalene, the Prodigal Son, and King David. By Antony van Dyck. Berlin Museum.

then at the court of Charles I. of England, he had frequent opportunity to immortalize the princes, the prelates, and the brilliant aristocracy, of his time. All of these pictures are remarkable for a thoroughly dignified conception, a wonderful refinement of psychological portraiture, and for the charms of their incomparably clear, soft, and finely-treated coloring.

Still, among his many works of this kind, we notice certain differences of conception and of treatment. The works of his first period are characterized by more of that simple vigor and wholesome bourgeois element which we observe in the works of Rubens. In his Italian period, Van Dyck approaches Titian's pictures by a certain pomp of style, and intensity of color. It was not till he came to live in England that his style assumed

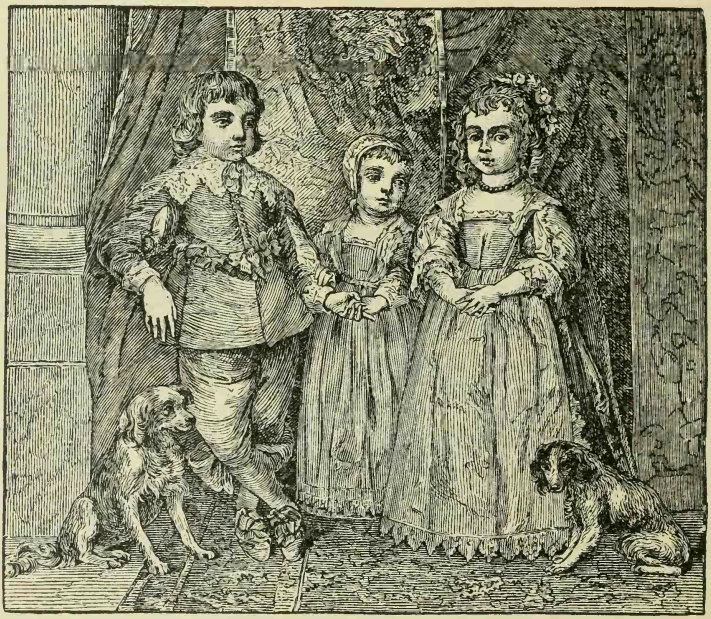


Fig. 499. The Children of Charles I. of England. Van Dyck. Dresden.

an independent form, or that he attained that refinement of observation of life which made him peculiarly the painter of the upper classes, but which now and then, in the latter part of his life, ran into mere superficiality and over-delicacy of coloring. Among the most famous of his series of great portraits we must name the imposing equestrian portraits of Charles V. in the Tribune of the Uffizi at Florence, of Thomas Carignan in the Turin Gallery, of General Moncada in the

Louvre, of the Marchese Brignole in the palace of that family at Genoa, and also of a Colonna in the Colonna Palace at Rome. Then there are the masterly portraits of King Charles I. of England in the Louvre (and in other places); of the Children of Charles I. in the Galleries at Windsor, Turin, and Dresden (Fig. 499); those of the Prince of Carignan and the Infanta Eugenia of Spain in the Berlin Museum; of Cardinal Bentivoglio in the Pitti Palace at Florence; and innumerable other works of great importance.[1]

The remaining pupils of Rubens, of whom there were many, adopted rather the more vigorous and energetic side of his style of painting. In this they were sometimes successful; but often their works are marked by heaviness and coarseness. The most talented of them all was Jacob Jordaens, from whose hand we have some excellent and vivacious genre-pictures.[2]

Essentially different from this was the direction taken by the school of Holland.[3] Here a new, vigorous national life had been developed on a thoroughly bourgeois basis, and had found in political and religious liberty the secure foundation for a strong and healthy existence. Inasmuch as church tradition was here rejected by the strict Protestantism of the country, art found its first resort in the faithful reproduction of reality, which it brought to a high point of perfection in the branch of portrait-painting. It is not the poetic inspiration of aristocratic refinement as in Van Dyck, nor the intense animation and power of Rubens, but rather a simple burgher spirit of order and clearness, a feeling of bourgeois comfort, and a certain candid self-consciousness, which speak to us in the

[1 The Metropolitan Museum of New York has two good specimens of Van Dyck, — one, the charming Portrait of Miss De Christyn; the other, St. Martha interceding with God for a cessation of the Plague at Tarascon. This was formerly in the Royal Museum of Madrid.]

[2 In the Metropolitan Museum, New York, there is a very fine specimen of Jordaens' work, — the Visit of St. John to the Infant Jesus. It has been admirably etched by Jules Jacquemart.]

3 Denkmäler der Kunst, plate 96.

admirable portraits of these Dutch masters. This tendency finds its full expression in those well-known portrait-groups of municipal corporations, of guilds, and of directors of public institutions. In the middle ages, when the interests of the Church were paramount, such series of portraits found a place only in votive painting, in which the members of a corporation or a family loved to have themselves represented as under the protection of the Madonna. The most perfect example of this kind of works is Holbein's Madonna, with the family of the Burgomaster Meier.[1] The Renaissance, it is true, had freed the individual from the fetters of such ecclesiastical tradition; but the complete results of this enfranchisement were to be first attained in Protestant Holland, where we find its expression in the portrait-groups of the guilds and magistrates.[2] In these pictures we see living again before us that weather-beaten race which had waged a long war against Spanish supremacy, and come out victorious, sometimes assembled around the jovial banqueting-board, sometimes taking part in a festive procession in all the bravery of arms, or else gathered in grave council. One can follow the history of Dutch painting through a long series of these pictures. The earliest, in the Council House at Amsterdam, go back into the third decade of the sixteenth century, and only possess an historic interest owing to their monotony of grouping, and lack of a refined picturesque charm. But that higher method, which gradually led to great animation and easy grouping, and to incomparable vigor of picturesque treatment, soon began to show itself, especially in this style of picture. At this culminating point of their development these portraits of the officials of the guilds compensate us for the

[1 To the same class belongs the well-known picture which goes by Holbein's name, in which King Henry VIII. is represented as giving a charter to the representatives of the guild of Barber-Surgeons in London. The picture is now in the dining-room of the Barber-Surgeons' Hall in London. See Wornum, Life and Works of Holbein, p. 348.]

2 Compare my Memoir in the Reportorium für Kunstwissenschaft, vol. i., part i. Stuttgart, 1875.

entire lack of historical paintings among the Dutch, since they are of real historical significance in themselves.

Michael van Mierevelt may be reckoned among the most skilful of the masters of this school (1567–1641); and the Council House at Delft boasts of two grand portrait-groups of magistrates by his hand. Lifelike portraits by him are also found in the Dresden Gallery, and in the Galleries of the Hague and Amsterdam: at the last named, especially those of Prince William I. of Orange, Maurice of Nassau, Frederic Henry, and Philip William of Orange, as well as John of Olden-Barneveldt, &c.[1] A notable contemporary artist at the Hague was Jan van Ravesteyn (1572–1657), as may be seen by his four large pictures in the collection there, which are masterly in their originality, and broad in their style of treatment. Thomas de Keyzer, too, belongs to this school, having a large picture in the Council House at Amsterdam, and a smaller one in the Museum at the Hague. This style, however, reaches its climax in the great master of Haarlem, who far surpasses all his rivals in incomparable vigor of conception and great breadth and boldness of touch, and irresistibly draws the whole Dutch school of painting into a new path. Franz Hals[2] (1584–1666) can nowhere be so thoroughly studied as in the Council House at Haarlem, where eight great portrait-groups — guild-officers and regents — mark the progress of his development for half a century (1616–64). In the earlier works, like the Guild Banquet of 1616 and the two similar pictures of 1627, the master luxuriates in richly-colored representations of a pleasure-loving life, finding expression in a rich series of chromatic effects. However, in the great picture of 1633, which portrays the council of a guild assembled for consultation in the open air, he abandons this tendency of his earlier years, somewhat

[1 A fine example of Mierevelt is to be seen in the Metropolitan Museum, New York, — the Portrait of a Dutch lady.]

2 Franz Hals' Gallery, etched by W. Unger. Text by C. Vosmaer. With a monograph upon the master by W. Bode. Leipsic, 1871.

subduing the colors of a palette, — which is, however, still brilliant enough, — and aiming at a cooler tint throughout. A representation of a Parade of the year 1639, and a picture of 1637, in the Council House at Amsterdam, are of deep and grave tone, to which he returns in the earliest of his portrait-group of corporation regents in 1641. In these works the master evidently seeks to acquire an increasing simplicity of picturesque treatment, and a bolder, broader touch, — an endeavor which attains its final result in the two late corporation portrait-groups of 1664, — and, regardless of the neglect of all details, dwells only upon the essential, though he does this with an unequalled power. Besides these, there are numbers of smaller works by this master, single portraits as well as genre-pictures, in various collections, among them several likenesses: for instance, that of a graceful, charming young girl in the Berensteyn Court at Haarlem, and a magnificent full-length portrait of a man in the Brussels Gallery; another, perhaps still finer, in the Liechtenstein Palace at Vienna; the portraits of the artist himself and his wife, in the Museum at Amsterdam; and an exquisite picture of a Lute-Player in the same gallery. There are other productions of his in the Gallery at Berlin: especially, among other portraits, the grotesque picture of Hille Bobbe,[1] in which ugliness of the most vulgar type is elevated almost to beauty; and the humorous picture called the Merry Trio, erroneously ascribed to Dirck Hals. The Galleries of Brunswick, Cassel (seven admirable pictures), Gotha (several beautiful portraits), the Städel Institute at Frankfort-on-the-Main, St. Petersburg,

[1 The Metropolitan Museum of New York possesses a fine replica of this picture, quite fine enough to be the original, which was formerly in the possession of Lord Palmerston. It is in admirable condition, not having suffered from the slightest touch in restoration. It has been engraved in a masterly manner by M. Jules Jacquemart. The museum also possesses, in the Meeting of the Trained Bands to celebrate the conclusion of the Peace of Münster, a grand composition, ascribed to Franz Hals, but wrongly to him alone. It is a study for a picture conceived and executed by Franz Hals, but retouched and finished, principally the heads and hands, by Dirck Hals, the brother of Franz Hals. The picture, therefore, belongs to both painters.]

&c., are also enriched by his works. The last name in this school of painters is that of the justly-celebrated Bartholomäus van der Helst (1613–70). His great portrait-group of 1639, in the Council House at Amsterdam, betrays, perhaps, the effect of the influence of Hals in its power, spiritedness, and originality of treatment. His masterpiece (dating from 1648), in the Museum at Amsterdam, — the famous Banquet of the Citizen-Guard on the occasion of the celebration of the Peace of Westphalia, — exhibits an exhaustless wealth of character-delineation in a cool and almost bare daylight. He was induced to adopt a deeper tone by the influence of Rembrandt, as shown by his small picture (dated 1653), almost miniature-like in execution, and representing the Judges of the Military Guild in Council, now at the Louvre in Paris, and the same subject, on a larger scale, in the picture at the Amsterdam Museum, dated 1657. There are also two clever productions by him, dating from the year 1655, in the Council House of the same city.

The head of the Dutch school, Rembrandt van Rijn (1607–69),[1] adopts the same basis for his art. Born at Leyden, the son of a wealthy mill-owner, he was destined for a learned profession, but at an early age yielded to an irresistible inclination for the study of art. He at first received some instruction in his native town, but soon went to Amsterdam, and entered the atelier of Peter Lastmann, an artist, who, as a pupil of the admirable Elzheimer (compare p. 561), had acquired a taste for rather artificial effects of light; as, for instance, in his Flight into Egypt (1608), in the Museum at Rotterdam, — a fact which was destined to lead Rembrandt to the most finished development of his marvellous chiaroscuro. He returned to his native town in 1624; and there Gerhard Dow became his pupil. But after 1631 we find him established in Amsterdam,

[1] Rembrandt Harmens van Rijn, sa Vie et ses Œuvres, by C. Vosmaer. The Hague, 1868. Compare the admirable etchings, after Rembrandt, in the Hermitage at St. Petersburg, by N. Massaloff. Leipzig. Folio.

where he spent the rest of his life in a round of unwearied labors, as the head of an important school, creating new subjects for Dutch painting, opening out for it an indefinite horizon, and endowing it with a perfection of coloring which has never been surpassed. A certain golden transparency pervades his earlier works, which reflect for us the happy domestic life that the artist enjoyed with his lovely wife Saskia van Ulenburg. Again and again has he immortalized with his brush her graceful and charming image; but, with her early death (1642), the life of the great master began to be overclouded. In spite of his tireless industry, he became more and more involved in his affairs, finally ending in bankruptcy; and was reduced to the necessity of selling at auction his rich collections of art and antiquities. Though, later, he married again, his life was still saddened by trouble and poverty. But, amid all his cares, Rembrandt's energy, and elasticity of temperament, stood him in noble stead; so that he courageously pursued his art without interruption, and produced his finest works just when life with him was at its darkest.

Several portraits have come down to us from the master's earlier years, in which he devoted himself to a simple, unartificial presentation of nature with all the force of his talent. The famous picture of Tulp the anatomist, who is dissecting a corpse before his pupils, belongs to this time; as also several portraits in the Gallery at Cassel, especially those of the accountant Copenol, the beautiful portrait of Saskia, the artist's first wife (about 1633), and that of the burgomaster Six of the year 1639. Later he was not satisfied with this calm, objective mode of representation: a deep and passionate intensity of temperament impelled him to a new style, in which even figures were only made use of in order to solve problems of the most daring kind. A wonderful development of chiaroscuro, bold, venturesome experiments, with fantastic and even glaring effects of light, predominate in his later works. This tendency is, as it were, the embodiment of a

resolute protest against every thing like noble form, strongly-marked drawing, and joyous life in the sunny light of day. This tendency appears very early, but as yet only as an exceptional thing, in the picture of Paul in Prison, in the Stuttgart Gallery (1627). The famous Night Watch in the Museum at Amsterdam (1642) is a masterpiece of this style, presenting a procession of the military guard, in a light almost as sombre as that of night, — a circumstance which has given to the picture its singular name. When he paints biblical history, he delights to portray figures that suggest real every-day life: and, in his very rare mythological pictures, he carries out this predilection most completely, even to the extent of a genial, good-natured irony; as in the Rape of Ganymede, in the Dresden Gallery. But in spite of this want of a nobler style, a higher expression, his pictures carry one completely away with their weird charm by the resistless power that is felt in them of a temperament stirred to its very depths, and, finally, by their mysterious poetic force. Chiefly, however, it should not be forgotten, that Rembrandt, in this method, occupies a position peculiarly characteristic of German genius, and one which Albert Dürer had occupied before him. There is no trace here of the ideal sense of form that marks the Italians, but rather the expression of an art full of intrinsic truth; masterful strength and skill compensating one for the lack of beauty by sharply-defined characterization, lifelike individuality, warmth of sentiment, and picturesque charm.

Rembrandt took especial pleasure in the treatment of Old-Testament subjects; which, indeed, were most congenial to the puritanism of his age, and in which he was able to satisfy the fantastic bent that really formed an essential, fundamental element in his style, by the introduction of Oriental costumes and vigorous characteristic traits. Such a theme is the picture of the Family of Tobias with the Angel, in the Louvre, and the Sacrifice of Abraham, in the Hermitage at St. Petersburg, and many other pictures, which hold and impress one by their

weird enchantment. A picture in the Museum at Berlin — Moses breaking the Tables of the Law — is extremely effective; and another — of Samson threatening his Wife's Father, painted in 1637, in which the artist puts forth all his almost preternatural power — is also very strong and impressive. Rembrandt found in the life of Samson the motive for several considerable pictures. The Gallery at Cassel owns a painting, of the year 1636, depicting with horrible realism the putting out of the hero's eyes by his enemies; and a picture in the Schönborn Gallery at Vienna has the same revolting subject. By way of contrast, there is a remarkable picture in the Dresden Gallery (1638), singularly charming and poetic, called the Banquet of Ahasuerus, but more correctly described as Samson among the Philistines.

In order to judge his representations from the New Testament with perfect appreciation, it is necessary to take into consideration the numerous compositions which he has given us in his admirable etchings. It is true, that, in these masterly works, he is especially prone to fall into his favorite study of the mysterious fascinations of chiaroscuro, in which no one could ever equal him; so that, in dwelling too exclusively upon this theme, he sometimes sacrifices proper characterization and noble grouping to a momentary effect. This is the case, for instance, in the celebrated Descent from the Cross (also treated in paintings in the Pinakothek at Munich and the Museum at St. Petersburg), where the impression produced is made to proceed almost entirely from the outward aspect of the incident and its realistic consequences. But, in many etchings, — as, for example, the Raising of Lazarus (Fig. 500), and others, — the figure of Christ stands forth replete with dignity, nobler by force of contrast with the fantastic forms which surround him, often falling, as they do, into harshness and inferiority of expression. Apart from all this, a notable effect is produced here always by the peculiar grouping and the disposition of the light. One of the most attractive

pictures of this order is that of Christ as the Friend of Children, lately come into the possession of the British National Gallery from the Schönborn Gallery at Vienna.[1] Among the chief of his biblical pictures belongs the representation of the Parable of the Laborers in the Vineyard (1656), now in the

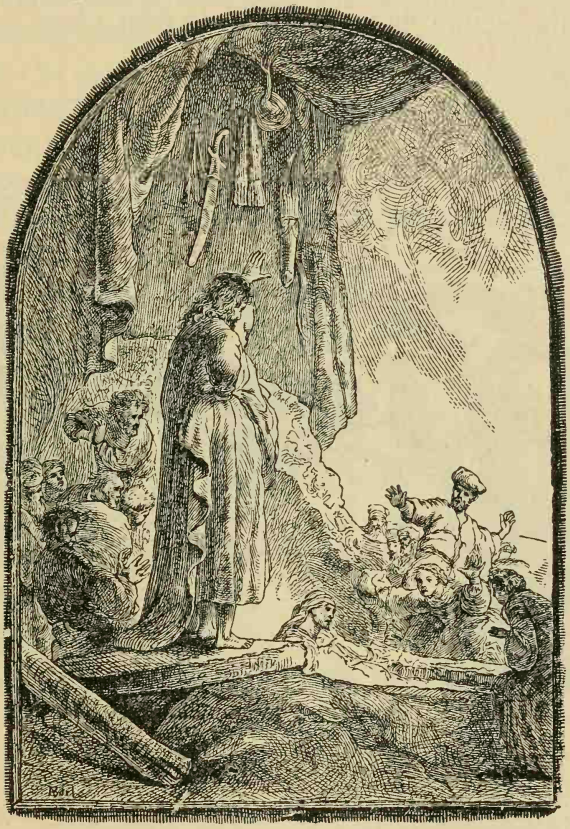


Fig. 500. The Raising of Lazarus. From an Etching by Rembrandt.

Städel Institute at Frankfort, — a work showing an admirable treatment of natural scenery, and great strength of coloring.

[1] Compare the exquisite etching in C. v. Lützow's Zeitschrift für Bildende Kunst. Leipzig, 1866. It seems that a recent, more careful examination of the work proves it to have been a school-picture [i.e., designed by Rembrandt, but largely the work of his pupils. — *Ed.*]

In his later portraits he strives more and more after effect, by which his figures appear to be fairly bathed, as it were, in a flood of light, — a light, however, which does not suggest the rosy illumination of day, but an artificial, yellow-tinted lamplight; and, in connection with this effect, he understands how to work in all the magic of chiaroscuro, even in the strongly-shaded portions of the picture, filling in the forms with a bold touch, which

Fig. 501. The Staalmeisters of Rembrandt. Amsterdam.

constantly becomes bolder and broader. In his latest works alone, this clear tone is sometimes quite lost in a gloomy, sometimes even dirty-looking effect of brown and gray. One of the most finished works of the master's last period is the Staalmeisters, or officers of the guild of cloth-weavers, in the Museum at Amsterdam (Fig. 501), — a specimen of that portrait-grouping which was such a favorite style in the Holland of that day. There are masterly portraits also in the Van Six and

Van Loon collections in Amsterdam; and, finally, it should not be forgotten that several boldly-treated landscapes by Rembrandt may be seen in the Museums of Cassel, Dresden, Munich, and Brunswick.

Among Rembrandt's pupils and imitators, his effects of light and shade, and delicately-developed chiaroscuro, acquire a much more superficial character. But among his most talented followers should be specially mentioned Gerbrand van den Eckhout, who approaches most nearly to the master himself; the often charming Ferdinand Bol; the more moderate Govart Flinck; J. Lievensz, distinguished for his portraits and landscapes; and Salomon Koning, noted for his technical attainments.

D. GERMAN, FRENCH, AND ENGLISH PAINTING.

In Germany,[1] towards the close of the sixteenth century, painting had lost every trace of the native national tradition, and had altogether degenerated into an affected, manneristic imitation of the Italians. The most melancholy instances of this tendency were apparent in those artists, who, like Johann Rottenhammer of Munich (1564–1622), followed the Venetian school. The only exception to this rule was the excellent Adam Elzheimer of Frankfort-on-the-Main (1574–1620), whose dainty little historical pictures from the Bible or ancient history are executed with the delicacy of illuminations, and betray a high artistic taste. As a general thing, his figures are nothing more than an excuse, as it were, for the richly wrought-out landscape, which he frequently represents in moonlight or in artificial light; so that this excellent artist assumes a high rank among his affected contemporaries as one of the earliest masters of landscape. Some of his rare pictures may be found in the Städel Museum at Frankfort, in the Pinakothek at Munich, in the Louvre, and in the Belvedere at Vienna.

In the course of the seventeenth century, art attains a some-

[1] Denkmäler der Kunst, plate 99.

what greater originality in such artists as Joachim von Sandrart of Frankfort, Carl Screta of Prague, and Johann Kupetzky of Hungary, and finally develops a gifted but somewhat extraordinary realist in Balthasar Denner (1685–1749). Nevertheless, these are only occasional efforts, which spring up here, and without any foundation in the national life or common tradition. In the eighteenth century, also, some isolated instances of respectable talents may be noted here and there, such as the very skilful and remarkably productive eclectic artist Christian Dietrich (1712–74), and Tischbein the elder, and Bernhard Rode, painters bred in the French school. Raphael Mengs prepared the way for a return to the ideal style (1728–72) induced by Winckelmann's works and influence; but this tendency was still too much fettered by academic mannerism to be able to exercise a thoroughly revolutionizing and revivifying effect upon German painting. Among the portrait-painters of this time the charming Angelica Kauffmann (1742–1808) should be mentioned, as well as Anton Graff. The first genuine regenerators of German art will be mentioned later.

The French painting[1] of this entire period also adheres to the eclectic school, and a characteristic national basis is wanting as well as in contemporary German art. Yet there are some conspicuous instances of talented artists whose productions have proved themselves worthy of more than the passing admiration of their own day. Nicolas Poussin (1594–1665) holds the first rank among them, having introduced a style resembling the antique methods in his historical compositions (Fig. 502), which invariably start from a dignified and great conception, and combine a lofty type of beauty with pure nobility of form, but betray, just as contemporary French tragedy does, a certain brilliant and deliberate coldness. A kindred tendency is shown by Philippe Champaigne, chiefly known as a portrait-painter.[2] How entirely this style harmonized with the French character of the

[1] Denkmäler der Kunst, plate 98.

[2] A very interesting picture, attributed to Philippe de Champaigne, is in the Bryan Gallery of the New-York Historical Society.]

time may be seen in the fact, that Simon Vouet (1582–1641), an artist who followed in the footsteps of the Venetians and Caravaggio, remains quite alone in his powerful realism, although several of the most famous artists in France were bred in his school. One of these was Eustache Le Sueur (1617–65), remarkable for the feeling displayed in his works, especially in scenes from monastic life; another, the admirable portrait-painter, Pierre Mignard; and the court-painter of Louis XIV.,

Fig. 502. Moses at the Well. Nicolas Poussin.

Charles Lebrun (1619–90), who, notwithstanding great artistic endowments, was spoiled by a false theatrical pathos, and hastened the decadence of painting by his powerful influence. In the eighteenth century this intrinsically hollow and outwardly affected style attained its culminating point in the so-called "Painter of the Graces," Francis Boucher; while in the branch of portrait-painting Hyacinthe Rigaud is the only distinguished artist, his spirited likenesses belonging to the best productions of his time.

England,[1] which never before had possessed a school of painting of its own, and whose powerful aristocracy scarcely patronized any branch of the art except portrait-painting, though gladly employing the greatest masters for this purpose (such as Holbein, and, later, Van Dyck), possessed in the seventeenth century a school of portrait-painters, followers of the last-named artist, among whom another foreigner, Peter Lely (originally Peter van der Faes), of Soest in Westphalia (1618–80), is the most eminent. After him comes Gottfried Kneller of Lübeck (1648–1723), who was also highly esteemed, but whose numerous works are somewhat spoiled by a certain theatrical mannerism. In the eighteenth century, indeed, the degenerate French school of painting gains the ascendency here altogether, — a fact distinctly proved by the works of the historical painter James Thornhill (1676–1734), but which does not alter the circumstance that England was the very first country, which, in the second half of the century, threw off the yoke of this levelling despotism, and made the attempt to handle national subjects with some independent thought. The first impulse thus given to the national artistic spirit was through the magnificent enterprise of a simple private citizen, John Boydell, who undertook to have illustrations of the plays of the greatest dramatist of modern times prepared by the best artists of the day in England, publishing them in a complete and superb edition of the so-called Shakspeare Gallery. At the same time, Joshua Reynolds (1723–92)[1] and his pupil Thomas Lawrence (1769–1836), especially eminent as portrait-painters, laid the foundation of that brilliant development of coloring which has since grown to be the chief glory of the modern English school; while Thomas Gainsborough (1727–88) attained to great skill in genre-painting and landscape, as well as portraits; and George Romney (1734–1802) painted both

[1 Allan Cunningham: The Lives of the most Eminent British Painters, Sculptors, and Architects. 3 vols. London, 1829-30. 3 additional volumes, 1831-33. No need, at this late day, to praise this pleasant book.]

portraits and historical subjects, though he did not succeed in shaking off altogether the academic tendencies of the Italians. But Benjamin West (1738–1820) accomplished a complete revolution in genuine historical painting by giving a new and vigorous impulse to historic representation through his lifelike and spirited handling of battle-pieces.

E. NORTHERN GENRE-PAINTING.[1]

If, in the school of the Van Eycks and their followers, the strongly-aroused love for the delineation of thorough realism had burst the fetters of religious painting in its strictest sense, and placed the sacred personages amid the surroundings of the life of the time, it was an inevitable consequence of this tendency, that, in an epoch of realism, every-day life in its simple conditions should come to acquire a very important significance, quite apart from its use in connection with sacred history. Everywhere, in Italy as in Spain, we have found numerous specimens of such genre-representations; only that, in those countries, the figures, as a general thing, retained the large dimensions of historical painting.

The Flemish masters were the first to devote themselves thoroughly to this delineation of the conditions of every-day existence, and were, indeed, the real founders and perfecters of the modern genre-picture. Protestantism — which, here more than elsewhere, either did away with traditional religious subjects altogether, or else gave them the air of genre-pictures, as in the case of Rembrandt — was an essential factor in the development of this branch of painting; and if, in one sense, the portrayal of the circumstances of ordinary life suggests a certain barrenness of taste, on the other hand the good-natured cheerfulness which is characteristic of home-life among the Germanic peoples gives to the picture a poetic side which is very attractive, and introduces an artistic element which idealizes these representations in spite of their realism. According

[1] Denkmäler der Kunst, plate 100.

as such delineations have to do with the faithful portrayal of life in the more free and unconstrained classes of the community, or deal with higher spheres of existence refined by morality and culture, they are spoken of as belonging to a lower or a higher genre. Both tendencies stand in the same relation to each other as the portraits of the coarser Dutch masters, skilled in the depicting of faces from the burgher class, do to the more refined, aristocratic likenesses from the pencil of Van Dyck. Upon the first the rude vigor of a bourgeois race is openly, unreservedly, and expressively stamped; while beneath the polished surface of high-bred reserve in the last is veiled the refined and complex sentiment of character developed under aristocratic influences.

Toward the end of the sixteenth century, Peter Breughel the elder, called Bauern Breughel (Peasant Breughel), was the first to produce delineations of peasant-life in all its roughness and awkwardness, with a good deal of dry and good-natured humor, and considerable spirit. In his son, Peter Breughel the younger, who acquired the nickname of Höllen Breughel (Hell Breughel), the fantastic taste of the period showed itself with special force, leading him, like the older Hieronymus Bosch, to produce all manner of representations of devils, illustrations of ghost-stories, and the like, making them remarkably effective by the employment of firelight effects amid a surrounding darkness. The older David Teniers adopted the same style, and was particularly fond of making studies of this sort of the Temptation of St. Anthony.

After such precedents, the really advanced development of painting in the lower genre begins with David Teniers the younger, son of the first David, in the seventeenth century (1610–94).[1] Formed in the school of Rubens, he applies the great excellences of that master to his own manner, employing

[1 A picture representing an incantation-scene, attributed to David Teniers the younger, and certainly very skilfully painted, is in the Bryan Gallery of the New-York Historical Society.]

them in the delineation of various and manifold studies of peasant life and occupation. He is most pleasing and original in pictures where he treats small groups at play or drinking, or in similar situations. In works of greater pretension, — such as peasant-weddings with dances, carousals, cudgel-playing, and such pastimes, — he frequently repeats himself in characters and themes; though the picture, as a whole, never fails to pro-

Fig. 503. A Low-life Scene from Teniers the Younger. Madrid.

duce an unequalled picturesque effect, owing to his powerful handling of color, and skilful use of chiaroscuro (Fig. 503).

He is most happy, however, in pictures where he introduces a touch of the fantastic, but treats it with an amusing play of exuberant humor. This may be especially noted in the pictures of the Temptation of St. Anthony, a very favorite subject with the Netherlanders of that time, which furnished an excellent

opportunity for the introduction of fantastic goblins. The Museum at Berlin contains the best picture of this class. This humor has a stronger dash of audacity and irony in others of his pictures, wherein asses are seriously imitating the occupations of men, and indulging with most comical enthusiasm in the pastime of music and the pleasures of the table. Pictures of this kind are to be found in the Pinakothek at Munich and elsewhere. There is scarcely a gallery without some specimens of the innumerable productions of this master, which may easily be recognized by their clear, fresh coloring, their bold and spirited touch, and the perfect and masterly reproduction of even subordinate objects, such as household utensils, vessels, &c.

Adrian van Ostade of Haarlem [1] — not of Lübeck, as was formerly supposed — (1610–85) depicts peasant-life in a much less lively fashion, and rather amid quieter surroundings, such as show a rude but genuine comfort. His pictures are not inspired by the bold humor and the fresh enjoyment of life shown in Teniers' paintings; but they compel admiration, nevertheless, by their careful finish, their warm, strong tone, and their most admirable chiaroscuro. Adrian's brother, Isaac van Ostade, — who is especially fond of making studies of peasants buying and selling in the open air in front of inns and taverns, — is quite as excellent in his way. Adrian Brouwer (1608–41) [2] is more like Teniers in the representation of wild merriment and active pursuits, but much richer and more versatile in his inventive powers. It is said that he was completely ruined by the dissipations of tavern-life. He certainly studied it with great faithfulness and thoroughness; for he has succeeded more perfectly than any one else in catching and fixing with bold and skilful pencil each comical, grotesque, or even striking situation, — scenes at cards, mad drinking-bouts, and rough tavern-fights.

[1] Th. Gaedertz: Adrian van Ostade. Lübeck, 1869. And also W. Bode's review in the Zeitschrift für bildende Kunst, year v.

[2] Das Leben der Malers Adrian Brouwer. By Wilhelm Schmidt. Leipsic, 1873.

Finally, Jan Steen of Leyden (from about 1626 to 1676) must be classed among this school; it being related of him that he kept a drinking-house himself out of pure love for tavern-life. Among all painters of the lower genre, he is undoubtedly the boldest and most spirited. His close and accurate observation often enables him to give to those scenes a true dramatic character by his effective rendering of a series of closely-connected but varied incidents. He thus connects his representations with a consecutive interest like that of a novel, and is often able to raise them into the sphere of poetry in spite of the commonplace character of the incidents themselves.

Peter van Laar (1613–74), who studied in Italy, and learned to treat Italian low life most effectively in the style of the Italian realistic school, is formed upon an entirely different model from those other masters. The Italians gave him the nickname of Bamboccio (simpleton); and hence the entire class of lower genre-pictures received the appellation of Bamboccios. Finally, the wild life of the soldiers of that day finds its artistic representation in the original pictures of Jan le Ducq (1638–95), who had abundant opportunity, as an officer, to study closely this active and varied phase of existence. Somewhat later, Philip Rugendas was a prominent artist in Germany (1666–1742), who also produced some excellent works in this department.

The higher genre was brilliantly represented from 1618 to 1681 by Gerhard Terburg, or Ter Borch (Fig. 504), one of the most distinguished masters of his time. He portrayed the higher social circles of his day in all the stately pomp which distinguished them, and with all their dainty elegance, and dignity of manner. It is unnecessary to add that such subjects required for their proper treatment the most delicate technical skill in the representation of costly costumes, of brilliant stuffs, of heavy shining satin, and dazzling jewelry. If, in addition to

all this, a poetic charm is given to the interiors of dwellings in the style of the day by the delicate management of chiaroscuro,

Fig. 504. The Lute-Player. Terburg. Cassel.

this is the common merit of the abler masters of this branch of art; but when, besides, a romantic interest is thrown over the

whole, stirring the spectator's imagination to fill out for itself the suggested relations and situations, it is a very special form of excellence, which lends an especial charm to the pictures of this artist.

Nor is Gerhard Dow less worthy of consideration (1613–80), who gained in the school of Rembrandt that predilection for incomparably fine effects of chiaroscuro, that gives to his works, with their masterly finish, a peculiar expression of comfort and luxury. He is not so spirited and interesting in his delineations as Terburg. His pictures do not possess that profound attraction of seeming to tell a romantic story, and therefore do not deal so much with representations of the higher grade of society. He generally depicts with genial warmth the domestic life of the citizen, with all its pleasant home-feeling; giving to the whole a delightfully comfortable look by that even and careful execution especially noticeable in cabinet pieces, to which he not infrequently lends a special charm by introducing some piquant touches in his effects of light (Fig. 505).

Fig. 505. Genre-Subject. Gerhard Dow. Belvedere. Vienna.

Following the example of these two masters, many other artists zealously pursued this favorite style of painting, without, however, succeeding in enlarging its bounds, or in further developing it: on the contrary, in spite of admirable work, the spirit of the subject was very soon sacrificed to technical elegance; and mere technical skill in the repre-

sentation of rich material imperceptibly grew to be of chief importance, while with Terburg and Dow it had been merely subservient to the intellectual or emotional effect of the subject in hand. Gabriel Metzu (1630–67) is among the most eminent of this class, his earlier works seeming to be quite equal to those of the two masters (Fig. 506); and he certainly is the most elegant of all: but he degenerates in his later works into a cool, leaden coloring. Besides him, there is Dow's remarkably productive pupil, Franz von Mieris (1635 till soon after 1670), — remarkable for the perfection of his finish, but given to purely technical and superficial effects, — and his son, Wilhelm von Mieris; after whom come Caspar Netscher of Heidelberg (1639–84), and Gottfried Schalcken, — a pupil of Gerhard Dow, — whose works are often admirable, and free in treatment, and especially masterly in his handling of effects of light.

Fig. 506. The Market-Woman. Gabriel Metzu. Dresden.

In the works of Adrian van der Werff the style is refined down to an ivory-like polish; and this artist is fond of treating historical, and especially mythological subjects, in the same manner.

Peter de Hooghe (about 1628 to 1681) is an artist of simpler and more attractive style, forming a pleasant contrast to the school just mentioned, and fond of representing the interiors of cheerful dwellings, and the peaceful domestic life of their

inhabitants, in his happy, sunny pictures. The Dresden Gallery is rich in his works. A little known but most excellent artist, Jan van der Meer of Delft (born 1632), is often confounded with Hooghe. His pictures, which are noteworthy for their vigorous execution and harmony of tone, generally represent quiet groups of but a few figures, as in several excellent works in the Brunswick and Dresden Galleries. But he also painted street-scenes with masterly skill; such, for instance, as a view of his native town, in the Museum at the Hague. The similar and not less admirable works of Nicolaas Maes, born at Dordrecht in 1632, and trained, like Van der Meer, in the school of Rembrandt, are also very charming. The public Galleries of London, Amsterdam, and St. Petersburg, contain works by this rare and excellent master.

Since genre-painting in Italy and Spain was more nearly related to historical pictures, and has therefore been already mentioned in treating of the latter, France is the next country to be considered here. In Jacques Callot (1594–1639) it produced a profound and original master of the genre school. Though but little known through his pictures, and, in fact, of little importance as a painter, he treated an immense variety of subjects in his etchings, and this with an acuteness of observation, wealth of inventive genius, and a vigor of boundless humor, unequalled by any artist before or since his day. The wild war-scenes of his time are depicted by him in a series of pictures called "Misères et Malheures de la Guerre," and rightly admired for the spirited freshness of their style. He has also left us a number of humorous, fantastic masquerading-scenes, gala processions, and mummeries of all sorts, and many other works full of exuberant and irresistible humor.

The later genre-painting of France[1] takes quite another

[1 Edmond and Jules Goncourt, L'Art du dix-huitième Siècle, 2 vols., Paris, 1874, contains valuable notice of Watteau, Chardin, Boucher, Greuze, Prudhon, and others. Arsène Houssaye, Histoire de L'Art Français au dix-huitième Siècle, Paris, 1860, embraces more names than the preceding work, but is far inferior to it in learning, accuracy, and perception.]

direction. Antoine Watteau (1684–1721) reproduced in his pictures the pursuits of the aristocratic French society of his day, especially its affected fashion of playing at pastoral occupations and Arcadian idyls, and painted such scenes with a peculiar elegance, exquisite daintiness, and extraordinary pictorial skill; while Chardin (1699–1799) made a specialty of genial domestic scenes, and Greuze (1726–1805) adopted the same field, though the latter has a tendency to sentimentalism in his paintings, charmingly picturesque as they are.

England did not produce a first-class master of genre until the eighteenth century; when such a one appeared in William Hogarth (1697–1764),[1] who brings to view, with cutting satire and bitter irony, the hidden side of social life, and scourges with sharp mockery the falsity and deception, folly and vice, which lie concealed beneath the outside polish of a fashionable society. He draws such scenes as the Marriage à la Mode easily and boldly, with a spirited and lifelike touch; and his numerous etchings display a similar mode of treatment. His aims are like those of the romances of his contemporary, Fielding; and his type of thought forecasts and closely resembles that of the modern masters of the English novel, — a Dickens and a Thackeray.

F. LANDSCAPE, ANIMAL, AND FLOWER PAINTING, AND STILL-LIFE.

So long as plastic art makes man himself the object of its representations, this very object gives it a definite intellectual meaning; but it is quite otherwise when the painter endeavors to form an artistic conception of the inorganic or the vegetable

[1 See Cunningham, Lives, &c. Also G. A. Sala: W. Hogarth, Painter, Engraver, and Philosopher. London, 1866. Horace Walpole: Anecdotes of Painting in England. 5 vols. London, 1762-71. Later edition by Rev. J. Dallaway. 5 vols. London, 1828. John Nichols: Biographical Anecdotes of William Hogarth. London, 1785. John Ireland: Hogarth Illustrated. 3 vols. London, 1791. "There are several sets of prints of Hogarth's designs, more or less complete; but most of them are copies. The best original set is that of a hundred and ten plates sold by the Boydells after the death of the painter's widow." — R. N. Wornum: *Catalogue of Pictures in the National Gallery*, &c. London, 1862.]

world. Should he desire to bring out some spiritual meaning here, he is able to do this only in so far as he understands how to incorporate it with his material, or can gain some insight into the soul of nature which pervades it. The Van Eycks, and also the contemporary Italians, had made important and extended use of landscape backgrounds: but in this case the natural environment, however carefully it might be elaborated, had no independent significance; and even though modern taste might show especial fondness for this portion of the picture, yet the sacred personages who formed the nucleus of the representation were still considered necessary to form, as it were, an excuse for the landscape. But the more unrestrainedly and universally the spirit of modern art permeated all classes of subjects, the more impossible it became to exclude it from a realm, which, especially among the Germanic peoples of the North, was especially likely to form a subject for pictorial representation because of their love of it in nature. Hence landscape-painting soon took an independent stand, freeing itself from the restraints of ecclesiastical traditions. For a time, indeed, in its accessories of sacred or mythological personages, it retained a memory of its origin, but finally divested itself of even this last reminiscence of the period of its bondage, and developed at last into a complete independence.

The ideal of landscape is not, it may be said, the slavish transcript of a given scene, as offered by the view presented to the organs of sense. It consists, rather, in the free artistic combinations of single glimpses of the life of nature into a united whole, the harmony and proportion of which shall have the effect of impressing some particular frame of mind on the beholder. To compose in the spirit of Nature, to work out a free translation of her meanings, from which a suggestion of all her manifold life shall come to us, — such is the task of the landscape-painter. Just as the landscape of the North — that of Holland, as well as that of the Lowlands of Northern Germany — is diametrically opposed in character to that of the

South, this difference is faithfully reflected in the two principal schools of landscape-painting. Southern landscape, with the great, beautiful curves of its mountain-lines, has an eminently plastic character; while that of the North seeks to make up for what is lacking to it in the charm of mighty outline by the graceful play of an infinite variety of foliage, by the magic of light, and the lifelike disposition of moving cloud-masses. This school, therefore, is pre-eminently picturesque.

IN ITALY.

In Italy the taste for elaborate landscape backgrounds is conspicuous even among the masters of the fifteenth century. The Florentine frescos of the Sistine Chapel, the frescos of Benozzo Gozzoli in the Campo Santo at Pisa, and the paintings in the cloisters of San Severino at Naples, offer a number of examples of the fact. During the sixteenth century, in consequence of the preponderance of plastic characteristics in the masterpieces of Raphael and Michel Angelo, the landscape element in the Roman school again passed into the background; although Raphael well knew how to make use of it in many of his loveliest Holy Families, in a spirit of the loftiest poetry. But it did not become finally domiciled in its native home until adopted by the Venetian school, where Titian and Giorgione first made an extended use of it to give character to historical representations. From them Annibale Caracci, whom we have already come to know as the father of independent landscape-painting in Italy, received his inspirations. He established the fundamental principles upon which the character of Italian landscape henceforth depended, — the great free undulations of lines, the mighty masses, the plastic clearness and definiteness, which cause them to convey so harmonious and elevated a sentiment. This tendency was developed by the followers of the Caracci, finding its special interpretation in the exquisite idyls of Albani; and still more emphatically in Francesco Grimaldi, the representative landscape-painter of this school (1606–80).

The celebrated Flemish landscape-painter, Paul Bril (1554–1626), exercised a great influence in the development of the Italian school of landscape-painting, and even on Annibale Caracci himself, while he was painting at Rome in connection with his older and not less eminent brother Mattheus. He introduced into Italian landscape the Northern appreciation of the more exquisite atmospheric effects, and play of light; whence the noble and simple plastic forms of nature in the South acquired a new poetic charm, a more emotional character. The Pitti Gallery at Florence is rich in admirable works from this artist's hand. There are others in the Louvre in Paris, and in the Dresden Gallery.

There were, besides, several French masters who rose to the highest importance as interpreters of this Italian landscape style. The oldest among these was Nicolas Poussin (1594–1665), who was also known as an historical painter. He may be specially named as the creator of the heroic landscape, so called, not only because its accessories were usually borrowed from the heroic myths, but because of its grandly impressive style, harmonizing with its subjects. In these works, the more delicate play of light and atmospheric effect is treated with less attention; and the coloring, indeed, has a dry and even harsh character: but the mighty masses of foliage, the free undulations of the mountain-lines, and the rich antique architectural grouping, give them great dignity and impressiveness.

Starting from the same general conceptions, the son-in-law of Poussin, Gaspard Dughet (1613–75), who also took the name of Poussin, reached a still loftier place. With a like talent for noble conceptions, and composition on a grand scale, he combined great freedom of atmospheric treatment, and the boldest possible management of shifting atmospheric effects; and he often produced exquisite results by the living freshness of his foliage, his fine gradations of perspective, and the strong development of his middle ground. The Doria Gallery in Rome is rich in great works by this master; though, unfor-

tunately, those executed in oil-colors have been more or less injured by the subsequent darkening of the foliage masses. The numerous landscapes, with accessories from sacred legend, which adorn San Martino ai Monti in Rome, are also by him.

But Claude Gelée, called, from his birthplace, Claude Lorrain (1600–82), penetrated more deeply than these or any other masters into the mysteries of nature; for he attains a height of

Fig. 507. Landscape by Claude Lorrain.

beauty in the magic play of his sunlight, in the melting softness of his dewy undergrowth, in the charm of a delicately-vanishing distance, as intangible as a perfume which soothes the soul like the solemn peace of an eternal sabbath. With him all is glory and light, — the unclouded purity and harmony of the primal morning of creation in Paradise. His masses of foliage are of magnificently fresh and luxuriant growth, interwoven with threads of golden light, even where the shade is deepest: though

such foliage serves the purpose only of a powerful frame for his background; since, with freer sweep than in pictures by other masters, the glance includes a middle distance (Fig. 507) richly worked in, with a far-off, delicate background, whose airy limits float in a golden haze. Among his numerous works, the earlier possess a warmer tone; while the later are somewhat cooler, though not less delicate and distinct in rendering. His pictures are found in nearly all the great galleries, especially in those of the Doria and Sciarra Palaces at Rome, in the Louvre at Paris, in the Hermitage at St. Petersburg, and in the Galleries at London and Dresden. Every thing that bears his name is by no means genuine; for, even during the master's lifetime, his style was largely imitated, and many works were sold under his name that were not his. This circumstance induced him to prepare sketches of his collective paintings, and to gather them in a special volume, which he called "Liber Veritatis" ("The Book of Truth"). This is now in the possession of the Duke of Devonshire, and facsimiles of it have been published.[1]

Among the imitators of Claude, his pupil, Hermann Swanefeld, a Netherlander, follows most faithfully in the master's style, repeating him especially in admirable landscape-etchings. Another Fleming, Johann Both, distinguished himself by the production of particularly well-conceived and nobly-executed landscapes on a large scale, in the Southern manner. The numerous productions of Adam Pynacker, and many other Flemish masters who followed in the footsteps of the great artists, are similar in style, though lower in significance, and frequently running into superficial and decorative effects. The fact must not be overlooked, that this ideal landscape style is the one of all others most prone to degenerate into merely decorative painting, for the simple reason that it generalizes natural forms, and often loses sight of the characteristic signifi-

[1] R. Earlom: Liber Veritatis; or, A Collection of Prints, after the original designs of Claude le Lorrain, &c. London, 1777–1819. [The plates of the Liber Veritatis have been lately reproduced by photography, and published by the London Autotype Company.]

cance of the individual detail in the effort after the beauty of the composition as a whole. Among those who employed this style in the delineation of Northern scenery, Hermann Zachtleven deserves particular mention. Salvator Rosa (1615–73) also conspicuous as a genre and portrait painter, occupied a high, independent position as a landscape-artist. In many pictures he certainly seems to follow Claude; but in others, again, he shows a remarkably bold, emotional conception of grand natural scenery, delighting in the delineation of dreary wildernesses and deserts, which he likes to people with bandits and other uncanny characters. He knows how to depict with masterly force the mighty power of the elements let loose, the turmoil of a fierce and storm-lashed sea, the gloom of precipitous rocks and frightful abysses. Vigorous pictures of this class may be seen at the Louvre in Paris, in the Colonna Gallery at Rome, in the Berlin Museum, and elsewhere.

In the eighteenth century this ideal style of landscape was still practised, especially by the French artist Joseph Vernet (1714–89), who showed great skill in the delineation of wild storms at sea. England had at the same time, in Thomas Gainsborough, a painter who successfully combined a fresh, brilliant delineation of the landscapes in his native land with the strictest principles of the idealistic styles.

IN THE NETHERLANDS.

Joachim Patenier and Herri de Bles (p. 452) had already laid a foundation for the independent development of landscape-painting in the sixteenth century. With these and their immediate successors, brilliant coloring and great variety seem to be the chief elements in the representation of nature; and the necessity for giving expression to some particular mood in their landscapes leads them to convey a fantastic rather than a poetic effect. This is particularly apparent in Johann Breughel (1569–1625) the son of the elder Peter, known by the nickname of Velvet, or Flower-Breughel. He was very fond

of representing the Garden of Eden, in which he depicted every beautiful variety of flowers, trees, and plants, with all imaginable animals, with a delicacy of execution which could not be surpassed. A fantastic confusion of forms is the chief characteristic of their pictures, and art had evidently not yet learned to convey a definite poetic meaning by limiting and carefully choosing its subjects. Roland Savery (1576–1639) worked in the same style, with the difference of an occasional suggestion of great earnestness. The pictures of the contemporaneous artist, David Vinckebooms, show a kindred tendency; while, on the contrary, Jodocus de Momper still seems to be swayed by a capricious and fantastic taste.

Rubens was really the first to treat landscape with the strength and breadth of a true artist, and to give to it that high significance, by which, in creating nature anew, as it were, it awakens in the beholder a feeling of awe, and gives that feeling expression. The same strong inspiration which informs his historical paintings gives to his landscapes their mighty power. The Pitti Gallery in Florence possesses two of his finest productions of this class; both being examples, besides, of the versatility of his invention. In the one he portrays a bold, rocky, southern coast, quite in the heroic style, with temples and palaces, and with Ulysses and Nausicaa as accessories: in the other, a significance not less poetic is attained in a flat Flemish landscape of the simplest character, but made beautiful by a magnificent study of light, and dewy freshness of foliage. The Landscape, with the Hay-Harvest, in the Pinakothek at Munich, is of similar style; while the view of the Escurial in the Dresden Gallery is also spirited and effective. Other landscapes by this artist may be found in the Louvre and in the collection at Windsor.

The Dutch landscape school took a peculiar form of development. As far from an idealistic conception as from general poetic intention, its masters aim solely at an unadorned, faithful representation of Nature as she appears in their native

land; while, at the same time, they devote themselves to an especially careful study of details. Just as its genre-painters are entirely simple and accurate in their representations of the life of man, the landscapists strive faithfully and zealously to repeat exactly the external manifestations of the life of nature. They go into the finest details; reflect the growth of plants and trees, the formation of the ground, the play of light and atmospheric effects, with the utmost truth, without bringing any one portion into disproportionate prominence. But, while they apparently aim too much at minuteness, they fathom the laws of nature so thoroughly, and reflect them so harmoniously, that their productions may be fairly said to possess the charm of a genuine poetic inspiration.

Among the older masters, the first place must be given to the simple, delicate Johann van Goyen (1596–1656).[1] His admirable pupils, Adrian van der Kabel and Jan Wynants, full of lifelike freshness, are distinguished for many attractive works. In Rembrandt, also, landscape receives a higher impulse, and an enchantment of its poetic aspect, in a strongly subjective feeling, which finds expression in atmospheric study, and in the prevalence of a boldly-handled chiaroscuro. This element was developed in a most masterly manner by Artus van der Neer (1619–83), who must be particularly commended for the mysterious twilight of his forests, for his silvery moonlight, and sometimes for the even more effective way in which he paints the glare of a night conflagration. Anton Waterloo (1618–60) has left some genial and simple pictures of cheerful forest-life, and his attractive style is especially noticeable in his spirited etchings.

The highest poetic expression ever attained by the landscape school in the Netherlands is embodied in the works of the great master, Jacob Ruisdael (about 1625–82). He never departs

[1 The Metropolitan Museum of New York contains two charming specimens of the master, — the Environs of Haarlem, and the Moerdyck. This latter picture has been engraved by Jules Jacquemart for the Museum.]

from the delineation of the simple scenery offered him by nature in his native home: but he allows no single characteristic trait to escape his observation, which fixes all with care, faithfulness, and acuteness; and by the study of the movement of the clouds, by effects of light and shade, and by a masterly chiaroscuro, he invests his landscapes with a marked force of expression. He loves the solitude of the forest, or of lonely, isolated dwellings; and he knows how to delineate such spots with all the melancholy charm that invests hermit-life. Often a vein of almost passionate agitation runs through his pictures: one can fairly see the tempest swaying the lofty summits of the oaks, and hear the wild brook tumble, foaming, over the precipice. Gray old ruins look down, as in a dream, from heights rustling with deep forests, into this wild nature in its perpetual movement; or else a churchyard, with half-sunken, mossy tombstones, stands in yet sharper contrast with the green, overflowing life of the woods about it.

The Dresden Gallery possesses a great treasure in its precious pictures of this class, such as the Hunt, the Cloister, the Jewish Churchyard (Fig. 508), and a number of others. There are also admirable pictures by him in the Van der Hoop Museum, in the Trippenhuis at Amsterdam, in the Gallery at the Hague, and in the Museum at Rotterdam. Ruisdael has repeatedly exhibited his skill in marine pictures, the most famous of which, in the Berlin Museum, is a large, excellently-executed representation of a fleet in violent motion.

The canal-pictures of Salomon Ruisdael, an elder brother of Jacob, are less important, although rendered pleasing by their distinct, even execution. But Minderhout Hobbema has justly attained greater celebrity, although he is not equal to Salomon Ruisdael in poetical sentiment. His landscapes have a peaceful, idyllic charm, mainly owing to the exquisite delicacy of his characterization of foliage, and of the cheerful, sunny transparency of his backgrounds. There are admirable works by him in the English galleries, in the Van der Hoop Museum at Am-

sterdam, in the Rotterdam Gallery, in the Belvedere collection at Vienna, and in the Berlin Museum.

Albert van Everdingen deserves special mention in this list of Netherland artists. He lived from 1621 to 1675, and found the principal subjects for his pictures in the mountainous

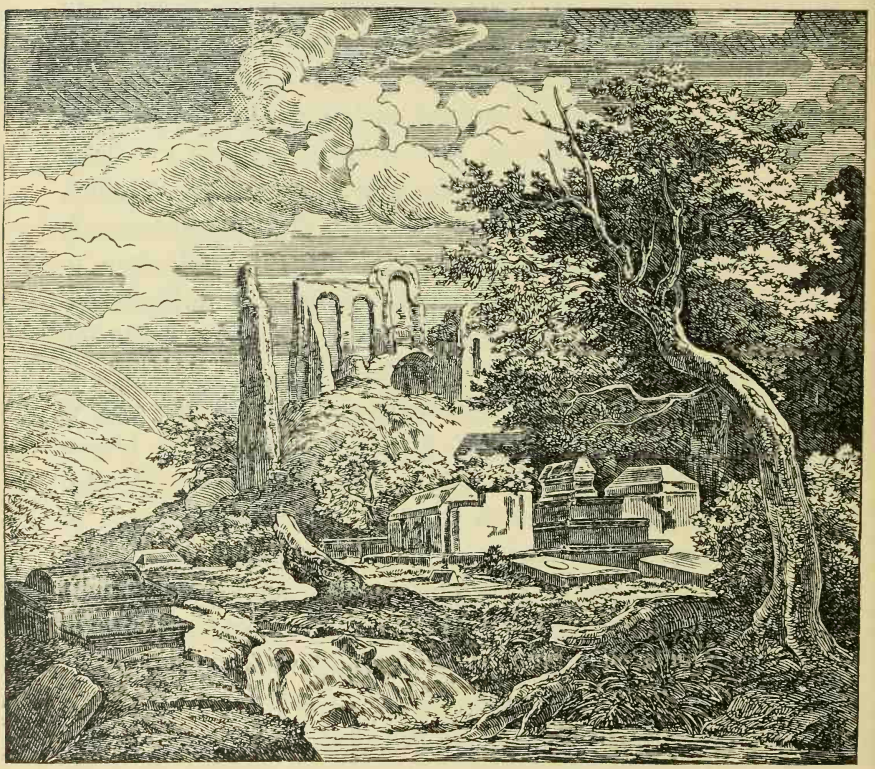


Fig. 508. Landscape. By Jacob Ruisdael.

regions of Norway: hence his compositions have a wilder, grander character, and are in bolder drawing, and a more heroic style. His favorite subjects are abrupt cliffs, over which fall foaming mountain-torrents; and dense pine-woods, above which heaps of clouds are piled. There are admirable pictures by him

in the Van der Hoop Museum at Amsterdam, in the Rotterdam Gallery, in the Pinakothek at Munich, and in the Galleries of Dresden, Vienna, and Berlin. He is indisputably the forerunner and model of Ruisdael.

Marine-painting was carried on side by side, in Holland, with landscape-painting; as would naturally be the case in a country which owed its existence, prosperity, and power to the sea. Among distinguished painters in this branch was Jan van de Capelle, whose pictures generally represent a calm sea, in remarkably distinct, delicate treatment, and are to be seen almost exclusively in England. Another was Bonaventura Peters (1614–53), who prefers a stormy sea, which he portrays with poetic power, but generally with a certain capricious mannerism in his treatment of form (see pictures by him in the Vienna Belvedere). His brother, Jan Peters (1625–77), painted in a similar style. Still others of this school were the excellent and versatile Simon de Vlieger, by whom there are beautiful pictures in the Amsterdam, Dresden, and Munich Galleries; Ludolf Backhuisen, an artist of equal importance (1631–1709); and finally, the most admirable of all, Willem van de Velde the younger (1633–1707), who first painted in Holland the naval victories of his countrymen over the English, and afterwards painted in England the naval victories of the English over the Hollanders. His representation of the sea is admirable, not only when he represents a bright day and the play of lightly-ruffled waves, but also when the elements are all in uproar, — in the turmoil of the storm and the fury of the breakers. Some of his masterpieces are in the Gallery of the Treppenhuis, and in the Museum Van der Hoop in Amsterdam; others in the Galleries of the Hague and of Rotterdam (which latter, also, has a collection of his drawings), in the Gallery at Cassel, and elsewhere.

We must also mention here the painters of architecture, foremost among whom are Peter Neefs the elder, and H. von Steenwyk the younger, famous for their exquisite perspec-

tives. J. van der Heyden excelled in views in the streets of cities. Two Italian artists are worthy of especial mention in this department, both Venetians, — Antonio Canal, and his pupil Bernardo Belotto, called Canaletto (1724–80). Both of these, especially the former, excelled in faithful delineations of the streets, public squares, and canals of Venice, with their palaces, and in depicting the stirring bustle of a city.

The endeavor to give their landscape a special charm, by adding to it the most varied accessories, led many artists to the adoption of a wider field of work, — to the complete union, in fact, of landscape and genre painting. This is the case in the numerous and admirable pictures of Philip Wouvermann (1620–68), who placed before us the upper classes of his day, engaged in the pleasures of the chase and in the sterner pursuits of war; and whose works show keen powers of observation, a wealth of incident, and an invariable excellence, and delicacy of execution. The Dresden Gallery contains some sixty pictures by him in this style, and they are also frequently to be found elsewhere. On the other hand, the Flemish artist Johann Miel, and the German, Johann Lingelbach, have undertaken to introduce scenes from Italian life into landscape-painting.

Other artists devoted themselves to compositions of an idyllic character, for which landscapes in the Italian style generally formed the backgrounds, and in which shepherds and their flocks frequently formed appropriate accessories. Carl Dujardin and Nicolaus Berchem, Johann Heinrich Roos and his son Philipp Roos, known as Rosa di Tivoli, are among this class of painters. Paul Potter (1625–54),[1] on the other hand, painted simple representations of shepherd-life in the North, in quiet landscapes studied from those of his native country, and entirely unpretentious in their composition; but he has succeeded in producing a delicate, faithful, and varied picture of life, which makes his works masterpieces of their class. One of his most celebrated pictures is in the Gallery of the

[1] Paulus Potter, his Life and his Works. By T. van Westrheene. The Hague, 1867.

Hermitage at St. Petersburg. The Berlin Museum also possesses a treasure in the unfinished sketches and studies of this distinguished artist. Albert Cuyp (1606 until after 1672), a versatile painter, distinguished for closeness of observation, the delicacy of his atmospheric and light effects, gave special prominence to the landscape element in his pictures, combining it, with the most varied forms of animal life, into an harmonious whole.

With this we come to animal-painting proper, — the branch of art which makes a specialty of the delineation of the habits and life of animals. Rubens had already produced a number of admirable pictures of vigorous hunting-scenes, and combats with animals. In works of this class he was followed with great success by Franz Snyders (1579–1657), and, later still, by Johann Fyt (1625–1700), an artist of equal note. Carl Rutharts, and the admirable painter of birds, Johann Weenix, also should be enumerated. Melchior Hondekoeter's favorite subject was the life of the poultry-yard. This was also the theme of the German, Peter Caulitz: while Johann Elias Ridinger (1695–1767) produced some excellent hunting-scenes; but he produced more engravings than paintings.

The Dutch also excelled in the painting of flowers, which attained great excellence towards the close of this period. Their pictures of this sort have an imperishable charm in their loveliness of composition, tasteful arrangement, exquisite blending of colors, and consummate harmony of treatment. Johann Breughel (called Flower, or Velvet-Breughel) made an excellent beginning in this direction. His pupil, Daniel Seghers, and the admirable, poetic, and charming Johann David de Heem (1600–74), followed in his steps, as well as (somewhat later) the talented Rachel Ruysch (1664–1750) and the celebrated Johann van Huysum, who painted until as late as 1749.

Finally we come to the "breakfast pictures" (*Frühstückbilder*), the so-called still-life pieces, which represent the materials for a substantial breakfast displayed upon an elegant table

Golden wine glows in the goblets; luscious fruits are heaped up in profusion beside the most tempting products of the sea; and even over these inanimate objects Art contrives to throw the charm of poetry by its enchantments of coloring and of chiaroscuro. Wilhelm van Aelst, Adriaenssen, Peter Nason, and many others, are the foremost artists in this style.

Thus Art in the Netherlands passed through all the departments of life; and, having once abandoned the churches, she became a free citizen of the world, and a devoted lover of nature. Nothing was too trifling or too unimportant for her contemplation. Her loving spirit embraced the whole creation; and it was her mission to seek in all places for the genuine spark of life, and to set forth the most perishable objects in the splendor of an immortal beauty.

CHAPTER VII.

ART IN THE NINETEENTH CENTURY.

In endeavoring to consider briefly the art of the present, as a conclusion to our survey of the history of art, we must, first of all, call attention to the fact, that the moment has not yet arrived for a complete historical presentation of the subject. To be sure, the artistic development of our own epoch has passed through more than half a century, showing constant vigor and versatility; and has given us a world of creations of every kind as evidences of its activity. But this movement has not yet reached its goal: it still goes on with unwearied aspiration; and a final judgment of its results is therefore, as yet, impossible. By following the lessons of history, however, and by adopting the standards we have derived from their study, we can at least analyze the progress of the art of our own age down to the present time, and assure ourselves of the results thus far attained.[1]

A just estimate of the art of to-day is especially difficult, because we are in a transition period, full of sharp contradictions, out of which a future of really strong achievement can only be developed after much effort and struggle, and also

[1] I have given an extended notice and a profuse pictorial illustration of this subject in the Denkmäler der Kunst, tables 102–136. A sequel to the same subject appeared in the Supplement to the popular edition of the Denkmäler, which represented the most important creations of modern art in twenty-three plates. Also compare the excellent, clearly-written, and thorough essay (without illustrations), by A. Springer, — Die bildenden Künste in der Gegenwart. Leipsic, 1857. E. Förster's Deutsche Kunstgeschichte gives a comprehensive survey of German art, with occasional illustrations, in its fourth and fifth volumes. Leipsic, 1860 Finally, Fr. Reber Geschichte der neueren deutschen Kunst. Stuttgart, 1876.

because our interest in this development is of altogether too personal a nature to insure a dispassionate and fair investigation. The mighty convulsions which shook the political system of Europe to its centre towards the end of the preceding century, and formed it altogether anew, were accompanied by similar phenomena in the history of art. But, in these new paths, art has been exposed to many fluctuations, which increase the difficulties of a calm survey. How many and how various are the influences brought to bear upon the productiveness of to-day by the position which our own time, with its historical criticism, occupies in relation to the past! The taste for historical study, only recently fully developed, enables us to attempt a general survey and analysis of bygone phases of civilization. While the rich life of the past is lost to the senses, it still has its influence in the thought, and even in the feeling, of the present; and, although a great many important and indispensable incentives are gained, there will also arise numerous inevitable errors, since it is impossible to say just how great the influence of this element should properly be. The reasoning faculty is more active than ever before under the influence of this historical habit of thought, and disturbs continually the peaceful mood of the creative fancy. At the same time, an individual freedom is promoted, which feels itself delivered from the bonds of tradition, and follows its own bent as far as its own strength will carry it.

But our age also offers to art much that is new in the way of actual material. A truer historical taste has, for the first time, given us a school of historical painting in the true sense of the word, which understands its task more correctly than ever before, and which aims at reflecting the conflict of intellectual forces amid all the phenomena incident to different periods. At the same time, our insight into the circumstances of our own environment is quickened, and the sphere of representation enlarged and enriched on all sides. Moreover, the intense activity that prevails in the study of nature has given

to the landscape-painter an altogether new point of view, from which he gains a deeper insight into natural laws, which leads him to new results, in the more exact characterization of details, and the most distinct rendering of all that belongs to the physiognomy of each particular landscape. Still it cannot be denied, that, for all these zealously-followed methods, the art of to-day has but a narrow basis and an insecure foundation; and that the spiritual side is often weakened by the material, and the harmony of the whole disturbed by a too great attention to mere details.

On the other hand, the art of to-day has, to some extent, regained the great advantage which must accompany the exercise of all healthful art, — that of not being merely, as was always the case during the last century, an article of luxury for an exclusive class, a costly pleasure for persons of high culture. Instead of this, she has become the living language of the entire people, — the expression of popular thoughts, ideas, and interests. It follows from this that a true monumental art has again arisen, the basis of which lies in the better architecture that has recently been revived. The several arts, to be sure, pursue those independent careers apart from each other which modern progress has made their prerogatives ever since the sixteenth century. But they no longer remain completely separated from one another; their isolation ceases where large public interests are concerned; and Sculpture and Painting have become the noble handmaids of Architecture, and, in conjunction with her, have produced works of genuine monumental importance and immortal value. Thus the arts once more embrace the lofty mission of interpreters of the life of an entire people: they impart a higher meaning to all its needs; they clothe its religious aspirations in a garb of beauty; they glorify its historic memories, and even reflect the national spirit itself in an ideal mirror.

The part which the different nations play in the promotion of the art of the present day is of especial significance. Ger-

many takes the lead here; and, indeed, it is to her we owe the truly thoughtful and promising regeneration of art.[1] The way to this was paved in the preceding century, when, although a few individual artists everywhere endeavored to break away from the prevailing mannerism by a conscientious study of nature, still the actual emancipation was accomplished by the inspiration of Winckelmann's genius, who directed the attention of the world to the true understanding of the masterpieces of classical antiquity, and revealed the long-disused fountain from which Art was once more to draw health and youthful vigor. The French accompanied the Germans in a similar revival of the antique, aiming at the restoration of Art to her former earnestness, depth, beauty, and grandeur. Painters and sculptors vied with each other in imparting to the first epoch of this resurrrection of Art an exclusively antique stamp; but a new impulse, a national basis, was required, in order that Art might accomplish a truly vigorous and independent development. This essential condition of existence was only attained when the nations of Europe, oppressed by Napoleon's dominion, began to feel their own strength, and to throw off the yoke of foreign rule. Since the war of liberation, there has existed in Germany, as in France, a national art, which has conceived and executed its especial tasks in a spirit of distinct and sharply-defined originality. Belgium and Holland have also enjoyed, since that time, a renewal of their national art-life; and England, to a greater extent than in all the preceding centuries, has shown the working of an independent artistic,

[1 If the editor allows this statement to pass uncontradicted, it is not because there is no material at hand with which to establish what he believes to be the historic truth, but because the material is so abundant, that the space at his command would not suffice for a tenth part of the argument. It is to France and to England that we owe the revival of art in our own times; and the debt to England is by far the greater of the two. In the last hundred years Germany has done little in art that is not destined to be forgotten, or, if it survive at all, must survive as a warning example. She has produced a few excellent genre-painters, but not one great painter of history or landscape.]

creative power, which has accomplished admirable results in many fields. But the South falls conspicuously behind the other countries in artistic creations. Neither Spain nor Italy has sent forth any works of great importance of late years; and the influence which Italy still exerts, although in a minor degree, upon the artistic culture of the present day, is due entirely to her incomparable collection of the treasures of former ages. However, there are increasing signs, since the political emancipation of this beautiful land, that the rich genius of the nation is tending toward a regeneration in art as well.

ARCHITECTURE.

The investigation of Greece, and the conscientious account of her monuments, accomplished by Stuart and Revett[1] in the latter part of the last century, constituted an event of great importance in the history of architecture. Up to that time the antique style had only been known as it had been adapted by the Romans in a changed and coarser form. Now, for the first time, antique architecture was presented in its incomparable beauty. For the first time, its laws were grasped, and its pure, harmonious lines appreciated. But a master of unusual endowments was required to put into tangible shape the glorious results of these newly-acquired observations. Karl Friedrich Schinkel (1781–1841), such an artist as architecture had not seen for centuries, was the genius who accomplished this mission. His lofty intelligence grasped the Grecian architectural forms, not as detached portions, but as living members of an organism, the laws of which he expounded, and in whose spirit he composed new and splendid works. His masterpieces, the Theatre,[2] the Museum,[3] and the new Guard House at Berlin, are buildings modified by the requirements of modern life,

[1 James Stuart and Nicholas Revett: The Antiquities of Athens. 4 vols. Folio. London, 1762.]

2 Denkmäler der Kunst, plate 57, fig. 4.

3 Ibid., fig. 5.

but conceived and represented in the genuine spirit of Hellenic art. But the aspiring spirit of the artist was not satisfied with these efforts, admirable as they were. He exhausted the entire circle of architectural development; and, while applying the principles of antique art in their simple beauty and order, he turned, at the same time, to intellectual account, all that was of permanent value in the different preceding epochs. In his designs for the Orianda this fact is most brilliantly shown. This magnificent work was never executed. But in various other creations of his, notably in the Academy of Architecture [1] in Berlin, he laid the groundwork for a progressive, successful architectural development. He fell back upon the healthy tradition of the national brick buildings, thereby uniting the dignity of the antique treatment of form with the results of the later style of construction. The theories of Schinkel bore fruit, after the artist's death, in the works of his most important pupils, — Persius,[2] Soller, Strack, and Stüler, to the last of whom we owe the new Museum,[3] the dome of the Castle in Berlin, and the Castle in Schwerin, begun by Demmler. With these, Hitzig, who designed the new Exchange[4] at Berlin, was associated in private buildings, and Knoblauch, the architect of the new Synagogue and the Hotel of the Russian Embassy in Berlin.[5] These artists carried out Schinkel's plans vigorously, and accomplished a great deal that was admirable, especially in the exquisite delicacy of their detail, and of their ornamentation generally.

In the next generation, Richard Lucae, the architect of many private buildings and of the Theatre at Frankfort-on-the-Main, together with Martin Gropius, artists of great talent and artistic energy, carried still farther the development of this school; while other artists — for instance, Kyllmann and Heyden, Ende and Böckmann — adopted the style of the Renaissance.

The activity in architecture which was developed about the

[1] Denkmäler der Kunst, plate 61, figs. 1–3. [2] Ibid., figs. 10–14.
[3] Ibid., figs. 4–10. [4] Ibid., figs. 15–17. [5] Ibid., figs. 18–20.

same time in Munich, by the unusual love of art displayed by King Louis, was less consistent and intelligent, but very fruitful of important results in another direction.

Perhaps no other monarch has ever fostered art with the same insight, comprehensiveness, and thoroughness. While most princes and patrons have simply employed art as the plaything of their idle moments, or for their private gratification, King Louis may claim the immortal glory of having correctly grasped its lasting and national significance. In uniting all the arts in the carrying out of magnificent undertakings, he restored to its full strength that bond of common union which had been so long severed. Architecture once more assumed the central position, about which all the other arts vied in fresh and vigorous rivalry as to who should best serve and help her. Branches of art which had become almost lost sight of — such as the technique of fresco, and painting on glass — were revived or rediscovered. Other branches, which had been pursued hitherto only under great difficulties, — as, for example, casting in bronze, — were now carried on with vigor; and a new growth succeeded the profound deterioration of the artistic handicrafts. Among other Munich artists, Leo von Klenze (1784–1864) was a leading representative of the antique style and the styles derived from it. He is far inferior to Schinkel in loftiness, purity, and cheerfulness, although bearing many traces of Schinkel's influence, and his compositions all partake of an exaggerated conventionalism; but he has, nevertheless, produced works of imposing plan, and of genuine monumental composition, in the Glyptothek, the Pinakothek, the Ruhmeshalle,[1] the Propylaeum at Munich, the Walhalla at Ratisbon, and the Befreiungshalle at Kelheim.

Friedrich von Gärtner (1792–1847) is, on the other hand, a representative of Romanticism. This tendency, which has played so important a part also in our modern literature, was first called into being by the war of liberation in Germany, and

[1] Denkmäler der Kunst, plate 62, fig. 3.

was greatly encouraged by the quickening of the patriotic senti ment of the nation. As in the realm of poetry there was a return to the national mediæval poems of Germany, so in art there was a zealous revival of the great monuments of that period. Gärtner favored the Romanesque style, which he embodied in a number of buildings, among which are the Church of St. Louis, the Library,[1] the University, and the Hall of the Marshals, — all stately buildings, although, perhaps, the details are lacking in delicacy of conception. Even the stupendous five-aisled Basilica, built by Ziebland (1800–73), bears the Romanesque stamp; while Ohlmüller's Church in the Au[2] suburb admirably represents the elegantly-developed Gothic style. However, the Romanesque has been retained in Munich in its most important features, as may be seen in the Railway Station built by Bürklein,[3] and many other buildings. The buildings in the Maximilian Strasse (the National Museum, the Government buildings, and the Athenæum), recently erected, during the reign of King Max II., are, on the other hand, in a Composite style, which masses together heterogeneous forms with very ill effect, without blending them into an harmonious whole. The perfected Renaissance is illustrated by Neureuther in the extensive building of the Polytechnic School. The Romanesque style was introduced from Munich into other places, especially into Hanover; where, however, it has recently been displaced by a decided Gothic tendency, represented by Hase and Oppler, the architects of the Church of the Redeemer, the Marienburg, and other buildings.

The same tendency toward Romanticism has been successfully pursued since 1848 in Vienna, where the Altlerchenfelder Church by J. G. Müller, and the imposing Arsenal buildings, are in the Romanesque style; while the Gothic style is employed in the votive Church of Ferstel. On the other hand, the classically-educated Hansen adopted in addition to a refined

[1] Denkmäler der Kunst, plate 62, fig. 1. [2] Ibid., figs. 2, 6. [3] Ibid., fig. 5.

Byzantine style, as in the Church of the Greek Separatists, a noble Renaissance manner, modified by the study of Grecian art, as in his plans for the Parliament House,[1] the Todesco Palace (which was begun by Förster), the Evangelical School, the Academy of Fine Arts, the Music Hall, the Palace of the Archduke William, &c. He was followed by H. Ferstel, who first employed the Gothic arch in the Votive Church, and in the National Bank the Florentine round-arch style. In his later works — the noble structure of the Austrian Museum, the Archduke Victor's Palace, the Chemical Laboratory, and the magnificent University, still unfinished — he has adopted a grandly-developed Renaissance manner. He, like Hansen, endeavors to re-introduce polychromatic effects into architecture by the employment of colored decorations and *sgraffiti*.[2] Besides these, the talented Hasenauer, who is engaged with Semper on the new portion of the castle, and also Sietz, have contributed a number of private buildings to the superb reconstruction of the imperial city. Two architects who worked in concert, and both of whom died at an early age, — Van der Nüll and Siccardsburg, — were the builders of the new Opera House, in the style of the French Renaissance of the time of Francis I., — a costly edifice, although the decorations are somewhat insignificant. However, the plan of the interior is imposing, and includes an especially fine staircase. The Gothic is represented by Friedrich Schmidt, in somewhat too severe and narrow an expression, perhaps, in the Academic Gymnasium and in several churches, but used with real mastery, and due adaptation to the requirements of the age, in the striking domed structure of the Fünfhäuser Church and the imposing new Court House. Nearly all the buildings of

[1] Denkmäler der Kunst, plate 64, fig. 4.

[2] A coat of stucco or plaster, either dark or light, having been applied to the wall to be decorated, a second coat is laid over the first; and a pattern is then scratched through the outer coat to the under one, which, being either lighter or darker than the outer one, causes the pattern to appear sharply defined, as if painted. The patterns so produced are called *sgraffiti*, from the Italian *sgraffiare*, to scratch, to incise.]

Vienna are characterized by great richness and excellence of structure.

Eisenlohr, at Carlsruhe, who died in 1853, inclined strongly to the Romanesque style, but used it with especial delicacy and spirit, as may be seen by the Main Station which he designed for the Baden Railway.[1] Hübsch, on the other hand, also a Carlsruhe artist (1795–1863),[2] developed an independent manner of his own, in which the Romanesque tendency is modified by a somewhat insipid reflection. This is shown in his numerous works, — the Carlsruhe Theatre, the Kunsthalle, and the Orangeries; also in the Trinkhalle in Baden, the Church at Bulach, &c.

The Renaissance has prevailed almost exclusively in Dresden from an early period; and recently the gifted architect Semper (born 1804) has illustrated this style in a number of important works, and advanced it to a farther stage of development by employing in it a delicate Greek sense of form. The Theatre[3] and the Museum in Dresden are excellent illustrations of this. The central building of the Polytechnic School in Zurich[4] is in a still bolder and more imposing style, as are also his plans for the opera-houses at Rio de Janeiro and at Munich. He has recently been called to Vienna to superintend the alterations in the Kaiserburg, and to erect the new Museum and the Hofburg Theatre. He has also made designs for the rebuilding of the Theatre at Dresden (destroyed by fire) in a strong, severe Renaissance style. In Stuttgart, also, the Renaissance has been successfully adopted by Leins in various structures, notably in the villa of the crown-prince (the present king).[5] The Polytechnic School[6] and several private buildings in the same city, by Egle, are equally admirable; and there are others, by A. Gnauth, inclining somewhat to the baroque, such as the Villa Seigle, the Vereinsbank of Wirtemberg, &c. L. Bohnstedt is another of the best Renaissance architects, whose prize design

1 Denkmäler der Kunst, plate 64, fig. 4. 2 Ibid., figs. 3–8. 3 Ibid., fig 4.
4 Ibid., fig. 1. 5 Ibid., fig. 2 6 Ibid., plate 64, fig. 3.

for the Parliament House leads us to expect the best results from him in the future; and, finally, we have J. Raschdorff, whose artistic, spirited buildings — the Theatre in Cologne, the Industrial School and the Library of the Board of Education in the same city, and the Gymnasium and Banks in Bielefeld — show a free adaptation of the French and German Renaissance.

The disciples of the classical and the Romanesque schools are in more decided opposition to each other in France than in any other country. The classical tendency, represented by Percier and Fontaine, is very generally adopted and retained there. During the era of the first Napoleon the gorgeous forms of Roman architecture were chiefly employed, forming an appropriate, if somewhat theatrical, expression of the spirit of modern Cæsarism. Chalgrin's Arc de l'Étoile,[1] and Vignon's Madeleine, in Paris,[2] are among the most superb monuments of that day. On the other hand, a vigorous re-action has been begun by the Romanticists, among whom we find such brilliant names as Lassus and Viollet-le-Duc. The Gothic style of the thirteenth century is inscribed upon their banner, and they have been untiring in their endeavor to introduce the forms of the age of St. Louis into the life of the present. The Church of Ste. Clothilde[3] is a rich structure in this style, built after the plans of the German architect Gau. These efforts of the modern disciples of the Gothic are opposed with equal energy and artistic vigor by the adherents of the classical tendency, whose aim is to revive the noble simplicity of Grecian forms, sometimes uniting with them, in ecclesiastical architecture, a return to the plans of ancient Christian churches. The Church of St. Vincent de Paul,[4] by Hittorf (1792–1867), illustrates this. For secular buildings the splendid decorative French Renaissance of the sixteenth century is largely employed, which is at least equal to the Gothic of the corresponding period in picturesque charm, and surpasses it in the

[1] Denkmäler der Kunst, plate 57, fig. 3.
[2] Ibid., plate 57, fig. 2.
[3] Ibid., plate 65, fig. 4.
[4] Ibid., plate 65, figs. 1-3.

abundance of its sculptured details. The superb extension of the Hôtel de Ville and the recent splendid completion of the Louvre are masterpieces of this style. Duban's École des Beaux-Arts is still more noble and massive, — one of the finest and most attractive works of modern Parisian architecture. To the same school belong Labrouste, whose Library of Ste. Geneviève is in the severely classic style; and Normand, who built the Villa of the Prince Napoleon in the Champs Elysées in a rich and tasteful Pompeian style. Among the most noteworthy public buildings of the second empire are the lavishly decorated and gorgeous Nouvelle Opera by Garnier, the Palais de Justice by Duc, and the Tribunal of Commerce by Beuilly; and, among its churches, that of Ste. Trinité by Baller, and of St. Augustin by Baltard.

England has contributed little of importance to the artistic development of architecture, in spite of the large scale on which architectural undertakings are everywhere carried on there. After a severe but rather barren classical style had been adopted there at the beginning of the century, — a style of which Robert Smirke gave an example in his Covent-Garden Theatre,[1] — architecture dropped quietly back into the old traditional forms. For secular buildings, especially palaces, the models of Palladio and Vignola are adopted, or the luxuriant forms of the modern parts of the Louvre are imitated. For buildings designed for ecclesiastical purposes, — churches and school-buildings, as well as for the castles of the nobles, almost fortress-like in their proportions, — the later Gothic style of the country is preferred. Pugin bore an active part in the revival of this style, and it occasionally vies in luxurious and lavish display with the most costly monuments of the sixteenth century; as, for instance, in the Parliament Houses by Barry. Scott and Street, and, more recently, Waterhouse, have also been distinguished for their thorough knowledge of Gothic forms. The most original and valuable productions of recent

[1] Denkmäler der Kunst, plate 57, fig. 1.

English architecture are the numerous country-seats, large and small, in the plans of which a free and picturesque element is often introduced with great success.

These modern movements have failed, in all other countries, to displace the sharply-defined Renaissance systems which have been handed down uninterruptedly for three centuries. In Italy, it is true, the severe classical style maintained itself for some time after the beginning of the last century. Still more recent productions, especially such structures as Mengoni's Savings-Bank Building in Bologna, and the enormous Arcade in Milan named after Victor Emmanuel, indicate a revival of the Renaissance. So far as we can gain a clear view of the architecture of to-day, it seems to confine itself strictly to historical forms; for in one way or another — freely or constrainedly, boldly or timidly, successfully or unsuccessfully, in an independent, vital conception, or in a thoughtless spirit of imitation — we are continually striving to bring ourselves into agreement with tradition. The historico-critical spirit is stamped far and wide upon the architecture of our time. This seems, however, the only means by which architecture to-day can clothe the spirit of the present in that garb which its needs and its nature alike demand.

SCULPTURE.

The Venetian, Antonio Canova[1] (1757–1822), first directed the simpering affectation, into which the sculpture of the eighteenth century had fallen, into the channel of a purer, more classical feeling. He attained an especially pleasing grace in the representation of womanly beauty, somewhat marred, however, by a trace of the earlier over-delicate style, and by a certain elegant smoothness. He was less successful in elevated and dignified monumental compositions, such as the Tombs of Pope Clement XIII. in St. Peter's, of Clement XIV. in the Church of the SS. Apostoli at Rome, of the

[1] Denkmäler der Kunst, plate 57, figs. 1–4.

Archduchess Christina in the Augustine Kirche at Vienna, of Titian in Santa Maria dei Frari at Venice, and of Alfieri in Santa Croce at Florence ; and he falls altogether into the theatrical manner when he attempts heroic themes, such as the group of Theseus in the Temple of Theseus at Vienna, and in that of the Boxers and the Perseus in the Vatican collection. His influence upon his contemporaries was a most radical one, very few sculptors of his day remaining unaffected by it. It appears most clearly, perhaps, in Johann Heinrich Dannecker of Stuttgart (1798–1841). He succeeded in developing a purer loveliness in his female figures, — as, for instance, in his celebrated Ariadne,[1] in the possession of Herr Bethmann of Frankfort ; and his portraits also are remarkable for delicate appreciation of nature and noble characterization. His colossal bust of Schiller in the Stuttgart Museum, and his bust of Lavater in the Zurich Library, are good illustrations of this. Among French artists, Chaudet[2] (1763–1810) is the foremost representative of the rigidly classical school, though he shows a somewhat conventional treatment. The English sculptor, John Flaxman (1755–1826), adopted at the same period, and quite independently, a simple, severe antique style, which he exemplified in numerous ideal productions, in monuments,[3] and in his illustrations of Dante and of Homer. The celebrated Swedish sculptor, Sergell (1736–1813), who also received his artistic education in Rome, was among the first to renew the idealistic classical style, the traditions of which his countrymen Byström (born in 1783) and Fogelberg have still further developed.

The Danish artist, Bertel Thorwaldsen (1770–1844), penetrated farther than all these masters into the spirit and the beauty of classical art ; and created, with inexhaustible fertility of imagination, and with the noblest feeling for form, an array of works which are conceived with as pure, as chaste, and as noble an appreciation of the Greek spirit as are the architect-

[1] Denkmäler der Kunst, plate 58, fig. 7. [2] Ibid. [3] Ibid., fig. 6.

ural productions of Schinkel.[1] In his celebrated frieze of the Triumph of Alexander,[2] in the Villa Sommariva (at present the Villa Carlotta) on the Lake of Como, the genuine Grecian relief style is revived in all its perfect purity and severity. He also treats with the versatility of genius and with charming simplicity the subjects of ancient mythology, in numerous statues, groups, and smaller reliefs; and even introduces into the domain of Christian representation[3] a novel, beautiful, and dignified treatment, in the sculptures executed by him for the Church of Our Lady in Copenhagen. Among his monumental works we may mention the Statues of Gutenberg at Mayence, and of Schiller at Stuttgart, the Dying Lion at Lucerne, the Equestrian Statue of the Elector Maximilian at Munich, and the Tombs of the Duke of Leuchtenberg in St. Michael's Church at Munich, and of Pope Pius VII. in St. Peter's Church at Rome.

While the wide domain of idealistic sculpture was thus again cultivated with such versatility of inspiration, the Berlin artist, Johann Gottfried Schadow (1764–1850), adopted a more realistic style, especially directed toward lifelike composition and distinct characterization of individual peculiarities. His Monument of the Count von der Mark[4] in the Church of Ste. Dorothy in Berlin, the Statues of Ziethen and of Prince Leopold of Dessau on the Wilhelm-Platz in Dessau, the Statue of Frederic the Great[5] at Stettin, and, in a less degree, the Blücher Monument at Rostock and that of Luther at Wittenberg, as well as many others, are vigorous protests against the mannerism of the hitherto prevailing tendency, and re-open to Sculpture a field which had now been almost lost to her for two hundred years.

Thus a new path was opened to modern sculpture, in pursuing which it has of late years accomplished great results, and

[1] J. M. Thiele: Thorwaldsen's Leben. Copenhagen, 1852–56. Eugène Plon: Thorwaldsen, sa Vie et son Œuvre, with excellent woodcuts, and two fine engravings, by Gaillard, of the Mercury and the Venus. Paris, 1867. English translation. Boston, Roberts Brothers, with the woodcuts of the French edition. Translated into Germar by Max Münster. Vienna, 1875.

[2] Denkmäler der Kunst, plate 38, fig. 11.

[3] Ibid., fig. 10.

[4] Ibid., fig. 8.

[5] Ibid., fig. 10.

which assures to it still greater beauty, and diversity of attainment, if only it hold fast to the principles already secured, and go on with true dignity toward its goal. Even if the world of ideal forms should never again acquire that importance for us which it possessed for the Greeks, nevertheless the daily life of humanity still contains a wealth of exquisite motives, full of beauty and *naïveté*, which give to the sculptor's fancy ample incitement to ideal creations. There is, moreover, in the chaste grace and pure dignity of the antique conceptions, an imperishable charm, which appeals to every human sentiment, and secures for all productions conceived in a similar spirit the warm interest of those who delight to refresh themselves with the simple beauty that belongs to every true manifestation of nature. Hence the idealistic style of this art of Greece, as it has been recognized by the present and endowed with new activity, becomes forever the most priceless and precious possession of modern sculpture.

But the other fountain from which modern sculpture has drawn its materials flows from a source much nearer at hand, and lying in the midst of the national life. The ancient bias of the Teutonic mind towards the complete expression of the individuality of each single life, which exercised almost undisputed sway upon the sculpture of the fifteenth century, has re-asserted itself with fresh force, and has found vigorous allies in the quickened historical insight and the increased patriotic sentiment of modern times.

The new-born historic feeling of the several nations demands to-day that their heroes, the defenders of their liberties, the representatives of their intellect, their warriors in the battles both of the sword and of thought, shall be preserved to fame in the true likeness of their actual forms. As a consequence, Sculpture is compelled to probe the depths of the individual consciousness; to investigate the characteristics of each individual intellect as expressed in the figure, the physiognomy, and even in the externals of attitude and garb; and even to

give utterance to the mysterious life of the soul, as far as it lies within her power. Without losing sight of the great importance which the study of the sculptures of the fifteenth century has upon this tendency, the influence of the antique should not be undervalued; since, without the sense of beauty so secured, a realistic degeneracy and exaggeration would be very sure to follow.

Among the German schools of sculpture of to-day,[1] that of Berlin takes the lead. Frederick Tieck[2] of this school adopted the antique style in a series of admirable productions, and especially in the decorative sculpture designed by him for the Theatre; while the path which Schadow had taken was followed up nobly and rationally during the long and influential labors of Christian Rauch (1777–1857).[3] This artist's important position is due less to his wealth of creative ideas than to his delicate feeling for nature, his fine appreciation of the genuine plastic style, and his incomparable care in execution. His importance, however, does not consist merely in his numerous works, but also in the influence he exercised on his large circle of talented scholars. While he shows a true classical beauty in his ideal works, like his Victories and his many admirable reliefs, his Statues of Prince Blücher, of Gens. Bülow and Scharnhorst, his colossal Equestrian Statue of Frederic the Great at Berlin, his superb Statues of Queen Louise and of Frederic William III. in the Mausoleum at Charlottenburg, his bronze Statues of Dürer at Nuremberg, of Kant at Königsberg, of King Max I. at Munich, and many others, prove him a sculptor of the first rank for delicate characterization, and lifelike suggestiveness of composition. Many excellent scholars have gone from his studio into careers of independent importance and masterly ability; and these form, with their vigorous activity, which is never at a loss for employ-

[1] Denkmäler der Kunst, plates 66, 67.
[2] Ibid., plate 66, figs. 1, 2.
[3] Ibid., figs. 5–8.

ment in important undertakings, the nucleus of the present school of Berlin.[1]

Among the most conspicuous of the Berlin artists should be reckoned Friedrich Drake,[2] whose reliefs on the Statue of Frederic William III. in the Thiergarten at Berlin are full of simple grace. Other excellent works by him are the marble groups on the Schlossbrücke, the Melancthon, in Wittenberg; the Schinkel, in Berlin; and the reliefs on the Beuth Monument (also in Berlin); the Statues of Justus Möser, at Osnabrück; of Johann Friedrich the Magnanimous, at Jena; and, above all, the Equestrian Statue of the Emperor William, on the railroad bridge over the Rhine at Cologne, must also be mentioned. Another of this school is Schievelbein (died in 1867),[3] who showed a great deal of imagination, especially in the composition of reliefs; as in the great frieze representing the Destruction of Pompeii, in the new Museum, and also in the relief on the bridge at Dirschau. Among his other works are one of the best marble groups on the Schlossbrücke at Berlin, and the sketch for the pedestal of the Equestrian Statue of Frederic William III. at Cologne.

Still another is Bläser (died in 1874), who executed the most effective of the marble groups on the Schlossbrücke;[4] also the Equestrian Statue of Frederic William IV. for the bridge over the Rhine at Cologne, the Statue of Franke for Magdeburg, a frieze on the bridge at Dirschau, and the Equestrian Statue of Frederic William III. for Cologne.

A. Fischer[5] is the artist of several groups on the Belle-Alliance Platz; and Hagen, who died when quite young, designed the reliefs on the Thaer Monument. The branch of animal sculpture is represented by A. Kiss,[6] who died in 1865,

[1 Friedrich Eggers: Christian Daniel Rauch. Berlin, 1873. With a portrait of Rauch, drawn in 1812 by G. Schadow; engraved in 1873 by E. Mandel.]

2 Denkmäler der Kunst, plate 66, fig. 10, and plate 67, figs. 1, 2.

3 Ibid., plate 66, fig. 11. 4 Ibid., fig. 12. 5 Ibid., fig. 9.

6 Ibid., plate 67, figs. 9–11.

but who has also produced a good deal in historical and monumental art; for example, the Battle of the Amazons, St. Michael and St. George slaying Dragons, and the Equestrian Statues of Frederic William III. for Königsberg and Breslau. Other artists are Th. Kalide and W. Wolff; and, conspicuous among the younger men, the spirited sculptor Reinhold Begas, who designed the Schiller Memorial for Berlin, and other ideal groups; and Siemering, who designed a superb frieze for the celebration of the victory of 1871.

Ernst Rietschel (1804–61) claims indisputably one of the first places among the sculptors of this century, as regards versatility of endowment, delicate feeling for form, and depth of sentiment. He derived from Rauch his faithful and characteristic representation of life, and his painstaking execution. His double Monument of Schiller and Goethe at Weimar, his Monument of Lessing in Brunswick[1] (in a still purer and happier style), and the Statue of Luther executed for the Monument at Worms, are good examples of these traits. In the group of the Virgin with the Body of Christ, which he executed for the Friedenskirche near Potsdam,[2] he produced a work full of striking expression, and of the deepest religious feeling; while the subjects of his numerous representations in relief for the pediment of the Opera House at Berlin, and the Theatre and Museum at Dresden, represent him with equal dignity and merit in the department of the ideal antique subjects. Ernst Hähnel[3] is a Dresden artist, whose powerful compositions for the Dresden Theatre and Museum are antique in treatment, but who also produced monumental statues, works of the most delicate characterization, such as the Beethoven at Bonn, the Emperor Charles IV. at Prague, and the statues designed for the Dresden Museum, especially the noble Raphael. Recently, also, Schilling has distinguished himself by his ideal groups of the divisions of the day, — Morning, Noon, Evening, Night, —

[1] Denkmäler der Kunst, plate 67, fig. 3.
[2] Ibid., fig. 4.
[3] Ibid., plate 68, figs. 6, 7.

designed for the Brühl Terrace. There is also Donndorf, a pupil of Rietschel, who has been occupied upon the Luther Memorial, and who executed the Equestrian Statue of Charles Augustus for Weimar.

In Munich, the talented Ludwig Schwanthaler (1802–48) was the chief representative of a more romantic style, which opened a new field of fresh ideas to modern sculpture.[1] This master, who was endowed with an almost inexhaustible imagination, carried out a great number of extensive works during his short life, in supplying the plastic decorations for most of the buildings erected by King Louis. While these are distinguished by fertility of invention, and an excellent decorative taste, the artist, spurred on to ceaseless labor, and hindered by bodily infirmities, did not succeed in giving his monumental creations that thorough development of form which is an essential of sculpture. It cannot be denied, however, that a grand monumental conception is visible in these productions, as is especially proved in the colossal Statue of Bavaria in Munich. A numerous school had its origin in this artist's studio. Artists of talent,[2] like Schaller; Widmann, with his delicacy of sentiment; Brugger; Zumbusch, who has recently been called to Vienna, and is well known through his admirable memorial to King Max II., — all these have successfully introduced a more careful execution into the Munich school of sculpture. The influence of Schwanthaler has recently been transplanted to Vienna, where Hans Gasser has become distinguished for taste and talent, and where Fernkorn, a pupil of Schwanthaler, has executed a number of monumental works, especially the Equestrian Statues of the Archduke Charles and of Prince Eugene.

In France,[3] Sculpture early endeavored to free herself from the rigid rule of the antique, and carried the prevailing effort after dramatic effect, expression, and passion, even to an ex-

[1] Denkmäler der Kunst, plate 68, figs. 1, 2.
[2] Ibid., figs. 3–5.
[3] Ibid., plate 69, figs. 1–7.

treme point of realism. Individual artists have kept to a noble and more moderate style; as Bosio, and the admirable sculptors Rude and Duret: but, on the other hand, P. J. David d'Angers (1793–1856) devoted himself, in utter violation of all the severer laws of sculpture, to a violent realism, which, although it is sustained by great talent and a charming facility in composition, deteriorates into a lawless exaggeration in his monumental works. His numerous portrait-busts, on the other hand, are extremely lifelike, and full of genius. The Genoese artist, James Pradier, takes the first rank among those sculptors who especially delight in the representation of sensuous beauty (1792–1852).[1] The talented artist, Barye, who died in 1875, is chief among the sculptors of animals. The sculpture of Belgium[2] follows the same general direction as the French.

Rome forms an important central point in the production of modern sculpture, with her numerous studios, her skill in marble-cutting, — an art handed down to her from ancient times, — and her vast collection of antique works. Here Canova and Thorwaldsen had their studios, which were for many decades the most famous nurseries of modern sculpture. That the antique conception and the idealistic style should acquire especial prominence here lay in the nature of things. Only where the modern social and political life exercises its full powers

[1 Surely it is not unreasonable at this late day to expect more discrimination than is here shown in putting names of such different value on an apparent equality. The first of these names is that of François Rude (1784–1855), a great sculptor, the author of the Marseillaise on the Arc de Triomphe. Then comes David d'Angers, whose strong, individual medallion-portraits are, beside their value as art, a memorable illustration of the great men and women of France in the sculptor's time. Duret did a few clever genre-works, and deserves a passing notice as the author of the once well-known Neapolitan Dancers. The names of Bosio and Pradier are now utterly and irredeemably forgotten. Not even Pradier's Sappho, once much talked of, — holding her knee in her clasped hands, and swinging her leg, — can make it worth while to record his name. Barye, whose name comes directly after that of Pradier, was one of the greatest sculptors of animals that the world has seen. Fortunately, he worked almost exclusively in bronze; so that his productions may go everywhere. The Corcoran Gallery at Washington has a nearly complete collection of his bronzes. For notices of Rude and Barye, see Théophile Silvestre, Histoire des Artistes vivants. Paris, 1856.]

[2] Denkmäler der Kunst, plate 69, figs. 8–10.

does Sculpture find tasks that call upon her for the characteristic representation of important personages, and the lifelike delineation of historical events.

The sculpture of Rome chose principally poetic and ideal subjects, and it was only in funeral monuments and similar private memorials that individual characterization found any field for its employment. Hence the general similarity between all the works of the Roman school, in spite of the various nationalities of the artists composing it. Among modern Italian sculptors, who, as a rule, are apt to fall into an effeminacy of conception, and into either an exaggerated or a theatrical style, Pietro Tenerani[1] (1798–1869), a pupil of Canova and Thorwaldsen, appears as a foremost representative of the classical tendency, and as free from the prevailing errors of his day. Lorenzo Bartolini gave a fresh impetus to sculpture in Tuscany (1777–1850); and he was followed by a long list of excellent pupils and followers, who aimed at establishing his style even more firmly upon a delicate and lifelike conception of nature. Prominent among these was Giovanni Dupré, an artist whose nobility of sentiment makes him very attractive. Bastianini, who died early, showed great power of characterization, together with the close observation of nature peculiar to the masters of the fifteenth century. In Milan, Vela deserves special mention: his Napoleon at St. Helena displays deep feeling and noble execution.

The English artist John Gibson is conspicuous among the sculptors of different nationalities who have made Rome their headquarters, as the representative of a noble classic style.[2] The tendency of the numerous sculptors whom England[3] has recently produced is towards the genre-style, and towards graceful forms in the manner of Canova. Macdonell, an artist of much taste, and Sir Richard Westmacott, also well known by his public works, deserve mention here, as well as R. J. Wyatt,

[1] Denkmäler der Kunst, plate 69, figs. 8–10. [2] Ibid., plate 70, figs. 7, 8.
[3] Ibid., figs. 6, 9, 12.

by whom we have some charming representations of subjects chosen from the ancient myths. The United States of America should also be included in this enumeration; for they possess sculptors of decided talent in Randolph Rogers (who designed the bronze gates of the Washington Capitol), Miss Hosmer, and E. D. Palmer, who, though a gifted artist, inclines to an exaggeration of the picturesque. Among the German sculptors in Rome, Martin Wagner, who died in 1860, is worthy of note for his energy of style; and, among those still living, Carl Steinhaüser, now in Carlsruhe, is remarkable for an elevated feeling for form, and depth of sentiment: while J. Kopf shows much delicate grace; and the more recent artist, Ad. Hildebrand, has a rare feeling for nature. Finally, Holland has an excellent sculptor of the idealistic school in Matthias Kessels[1] (1784–1830), who studied under Thorwaldsen.

PAINTING.[2]

Although modern Painting is very much farther removed from the classical methods than is Sculpture, still, with her as well, the revolution in style began with a re-action toward antique models. Asmus Carstens (1754–98), a poor miller's son from Schleswig, first gave expression[3] to this new movement in his simple, noble paintings and drawings (now in the Museum at Weimar), and succeeded in re-animating the Greek ideal with a simplicity, depth, and grandeur hitherto unattained, especially in those of his compositions which represent classical subjects. With Thorwaldsen, who is largely indebted to the suggestions contained in his drawings, and Schinkel, he forms the great trio of modern masters, who may be called the Greeks of later days. The most famous of the artists who succeeded him were the two Wirtemberg painters Eberhard

[1] Denkmäler der Kunst, plate 70, fig. 15.

[2] A. Görling, in the second volume of his Geschichte der modernen Malerei, Leipzig, 1867–68, gives an excellent, complete account of modern painting, profusely illustrated.

[3] Denkmäler der Kunst, plate 59, fig. 3.

Wächter[1] (1762–1852) and Gottlieb Schick[2] (1779–1812). The masterpieces of both these artists are in the Stuttgart Gallery. The former was not quite free from the influences of French classicism; to which, however, he imparted a fresh dignity in his celebrated painting of Job. The latter is especially remarkable for a tendency towards strong effects in coloring, and for delicate fidelity to nature, especially in his Apollo among the Shepherds, and in his Sacrifice of Noah.

At the same period, the severe style of painting founded on the antique was introduced into France by J. L. David (1748–1825); but in that country it was by no means so pure, and sometimes degenerated into frigidity, sometimes into mere theatrical mannerism. Of all the pupils of David (whose influence upon the development of French art was very great), Ingres (1781–1867)[3] adheres most closely to the strictly classical method. Of but small creative powers, and rather intellectual than imaginative, this chief representative of idealism directs his efforts especially to the thorough delineation of form, for which, following in the steps of Raphael and the antique painters, he seeks to find the loftiest expression. He is most successful in the portrayal of ideal single figures, especially of nude female figures,[4] — as in his La Source, — figures which no other modern master has painted with such purity and loveliness as he. Many of his portraits, also, are distinguished for dignity of conception, perfection of form, and even for a certain effectiveness of color. On the other hand, his compositions from heathen antiquity — for example, the Apotheosis of Homer, in the Luxembourg, Œdipus and the Sphinx, Stratonice, and Jupiter and Thetis, in the Aix Museum — have that cold, superficial quality into which the French generally fall in their treatment of antique subjects. In his ecclesiastical pictures, — the Martyrdom of St. Symphorien, in the Cathedral at Autun,

[1] Denkmäler der Kunst, plate 59, fig. 3. [2] Ibid., fig. 2.
[3] E. de Laborde: Ingres, sa Vie et son Œuvre. Paris, 1870.]
[4] Denkmäler der Kunst, plate 75, fig. 1.

Christ in the Temple, in the Museum at Montauban, Christ giving the Keys to St. Peter, in the Luxembourg, and the Vow of Louis XIII., in the Cathedral at Montauban, — he has succeeded, under the influence of Raphael, in attaining that effectiveness which is always produced by intense earnestness and devotion, even when unaided by a powerful imagination.

It was impossible, however, for painting to find material for a genuine, vigorous, and lasting progress in the ancient cycle of thought, and the classical method of treating form. It was absolutely essential that this most truly modern of all the arts should have new subjects, and should gain its support from the popular life about it. Such support was especially furnished it in Germany by the growth of that national, patriotic spirit manifested so nobly during the wars of liberation. The strong and earnest efforts of the Romantic school, which were called forth by this spirit, communicated the new impulse to painting also, revealed to it the significance of the national life, and opened the long perspective of a noble past, which now for the first time, glorified by the light of poetry, shone forth in incomparable beauty.

At the time of this great revolution there chanced to be collected in Rome a group of brilliant artists, — men fairly intoxicated with these youthful enthusiasms, — who sought to aid each other in studies which had a common basis and similar aims. They were Peter Cornelius of Düsseldorf, Frederick Overbeck of Lübeck, Philip Veit of Frankfort, and Wilhelm Schadow of Berlin. United by the same national motive, they studied the famous frescos painted during the golden age of Italian art, which illustrate so conspicuously the power of elevated and noble monumental painting. They were given an opportunity to embody their theories in practice in 1816, when the Prussian consul Bartholdi commissioned them to illustrate the history of Joseph[1] in a series of frescos in his residence on

[1] Denkmäler der Kunst, plate 59, fig 2. [See also the Memoirs of the Chevalier Bunsen. 2 vols. London, 1868.]

the Pincian. Shortly afterwards, Schnorr, Veit, Koch, Overbeck, and Führich executed a second series of frescos,[1] illustrating Dante's "Divine Comedy," Ariosto's "Orlando Furioso," and Tasso's "Jerusalem Delivered," in the Villa Massimi. The history of modern German art opens with these two important creations, some portions of which are of imperishable value.

Painting here once more displayed a profounder thoughtfulness, a severer form, and a monumental importance. When, afterwards, the different artists returned to Germany, they transplanted the seed of this new life into the soil of their fatherland, where it was destined to bloom in the most varied forms. Overbeck alone remained in Rome, forsaking his country and his faith, and abandoning in his subsequent style the teachings and practice of the modern school. Since the position thus assumed by him forms a singular anachronism in the art of our time, we must devote a moment here to a special examination of it and its results.

Frederick Overbeck (1789–1869), whose long life was spent in founding and zealously laboring in its behalf, is at the head of this school of art.[2] His world is exclusively that of the religious ideas of the middle ages; his sentiment, that of a new Fra Giovanni da Fiesole. He spurns as heresy whatever goes beyond the point of view of the fourteenth century, or leans at all toward realism, or strives for a more perfect representation of form than was attained by the artists of that time. In many of his works there is undoubtedly expressed a real sentiment and a profound piety; as in the Entry of Christ into Jerusalem, and in the Entombment, which belong to the Church of St. Mary at Lübeck. His drawings of the life of Christ are also conceived with the same deep feeling. In other works, as in the Triumph of Religion, in the Städel Museum at Frankfort, the literary element is brought forward too prominently to allow a clear impression to remain in the mind.

[1] Denkmäler der Kunst, plate 59, figs. 1, 3.

[2] Ibid., plate 71, fig. 6.

Philip Veit[1] and Edward Steinle[2] of Frankfort are the best known among the other disciples of this method, who are generally called the "Nazarenes."

Other artists who devote their attention especially to religious painting have endeavored to combine in it the results of a more liberal conception of nature with a thorough mastery of technique. Among these are Joseph Führich and Kuppelwieser in Vienna, both of whom were employed on the frescos in the Altlerchenfelder Church; also Heinrich Hess[3] and Schraudolph[4] in Munich, — the former of whom is well known for his frescos in the Basilica and the Court Chapel, the latter for his decorative painting in the Cathedral of Speyer. An artist of more varied achievement in the department of monumental painting is Bernhard Neher, born in Biberach in 1806, and actively employed in Stuttgart up to 1846. He also, in the beginning of his career, was a painter of religious subjects; but he entered upon a wider field in 1832, when he executed the frieze on the Isar Gate at Munich, representing the triumphal entry of the Emperor Louis of Bavaria, the cartoon of which is in the Museum at Weimar.[5] In the paintings executed by him in 1836, in the Schiller Room and the Goethe Room in the Ducal Castle at Weimar, which contain scenes from the works of the two poets, he has again shown himself to be one of our most excellent painters in fresco, and has displayed anew a lofty sense of beauty and great creative power. The same qualities, united to a lofty religious sentiment, re-appear in the paintings on glass in the Collegiate Church at Stuttgart, which were executed after his cartoons.

A. Gegenbauer, who died in 1876, has also proved himself an admirable fresco-painter in the pictures illustrating the history of Wirtemberg,[6] with which he has decorated several apartments in the Palace at Stuttgart. Finally, the Düsseldorf artist,

[1] Denkmäler der Kunst, plate 71, fig. 1; and plate 59, fig. 1.
[2] Ibid., plate 71, fig. 5. [3] Ibid., fig. 6. [4] Ibid., fig. 3. [5] Ibid., plate 74, fig. 7.
[6] A portion of this is given in the Denkmäler der Kunst, plate 128 A, fig. 5.

Ernst Deger, born in 1809, should be included here. With the assistance of Charles and Andreas Müller, and Ittenbach, he executed the frescos in the Apollinaris Kirche at Remagen, beautiful both in sentiment and execution.

Religious painting has undoubtedly considerably increased in scope and importance within the last ten years in Germany; but only a small number out of the great mass of such productions show any individuality of conception or living sentiment.

Peter Cornelius[1] (1783–1867) developed with vigorous freedom into one of the most profound and powerful of all the German artists. Even before he went to Rome, he struck a genuinely national note in his illustrations for Goethe's "Faust" and for the Niebelungen, both as to his choice of subjects and the form of representation, and showed himself a lineal descendant of that true German art which was so richly and gloriously illustrated in Albert Dürer. A new era in the history of art in Germany began, when, after a long sojourn in Rome, he was recalled to Düsseldorf (in 1820) as director of the Academy there, and when later (in 1825) he was placed by King Louis at the head of the Academy of Munich. In his extensive frescos in the Glyptothek he set forth the glories of the ancient world of gods and heroes, and called into being with his vigorous touch a race of beings in whom all the beauty and nobility, as well as all the passion, of the human heart, find powerful expression. In the Loggia of the Pinakothek he set forth the whole history of Christian art in a spirit of vigorous freshness and simplicity, with admirable architectonic grouping, and in a graceful, spirited arrangement. In the great series of pictures in the Ludwigs Kirche he embodies the leading ideas of Christian theology, — a delineation equally profound in conception and grand in composition, extending from the Creation of the World to the Last Judgment, — a work which,

[1] [Hermann Riegel: Cornelius der Meister der deutscher Malerei. Hanover, 1866–70. Alfred von Wolzogen: Peter von Cornelius. Berlin, 1867. Ernst Förster: Peter von Cornelius, ein Gedenkbuch aus seinem Leben und Wirken. Berlin, 1874.]

in itself, would make him one of the first masters of Christian art, in its vigor of thought, its dignity, and its immeasurable wealth of imagination. Nor did this exhaust the fertility of the artist. When Frederic William IV. came to the throne, Cornelius was invited to Berlin in order to decorate the newly-erected royal mausoleum with frescos ; and here, although now well advanced in years, he began that great series of compositions in the Campo Santo,[1] in which he once more gives, and with new force, the whole story of the world as Christianity teaches it, — the Redemption from Sin through the Life and Death of Christ, the Progress of the Church upon Earth, and the End of all Things, the Destruction of the Body, and the Resurrection from the Dead unto Everlasting Life, — all told in works of imperishable freshness, marked by deep thought, and full of elevated beauty and striking force of expression. If Cornelius did not always maintain in his treatment of form the height he reached in the Göttersaal of the Glyptothek, if painting in its truest sense — the mastery over color — may be said to have lain outside of his domain, yet these are defects which weigh so lightly as against his positive merits, that they cannot detract from his real excellences.

The Munich school derived its preference for the delineation of what is strong and striking, the prominence which it gave to beauty of line, to architectonic harmony, and vigorous development of form, from the thoughtful, ideal art of this great master, expressed in his vast monumental compositions. King Louis directed this general tendency towards definite goals, and opened a wide field for its action in a series of important commissions. Besides the series of religious pictures already mentioned, which Heinrich Hess executed in the Basilica and in the Court Chapel, Julius Schnorr (1794–1872)[2] painted for some of the apartments of the palace the histories of Charlemagne, of Frederick Barbarossa, and of the fabled heroes of the Niebelungen, in a number of large works marked by a bold vitality and

[1] Denkmäler der Kunst, plate 71, fig. 2. [2] Ibid., plate 71, fig. 4; and plate 60, fig. 4.

strong poetic force. Other apartments were painted, by the king's orders, with illustrations of the works of the famous German poets; and even landscape-painting — a novelty in art as applied to public or monumental purposes — was introduced into the pictures which Rottman executed in the arcades of the court-garden. Painting on glass, too, was revived, and found an opportunity for extensive application in the new church in the Au suburb, and in the restoration of mediæval cathedrals. Alfred Rethel (1816–59), an artist who died early, and who possessed a high order of talent, should be mentioned in this connection. He studied first in Düsseldorf, and afterwards in Frankfort; and is more closely allied in his style to Cornelius than to any other artist, as is shown in his broadly and strongly composed scenes from the life of Charlemagne in the Council House at Aix, and also in his no less remarkable drawings of the March of Hannibal.[1] An equally important artist is A. Feuerbach, born in 1829, and recently called to Vienna. He is remarkable for the lofty, ideal style of his art, as well as for the harmonious coloring of his pictures, the subjects of which are generally derived from classical antiquity; as, for instance, in his Iphigenia in the Stuttgart Gallery, his Feast of Plato, Judgment of Paris, and others, in the possession of Baron von Schack in Munich.

Among the pupils of Cornelius there was but one who was capable of giving a new and original stamp to the ideal style; and this was Wilhelm Kaulbach[2] (born in 1804 at Arolsen, died 1874), who studied under Cornelius' guidance, first in Düssel-

[1 But, fortunately, best known to us Americans by his best work, his two designs — Death as Friend, and Death as Avenger (Der Tod als Freund, und Der Tod als Erwürger) — engraved on wood by M. M. Jungtow and Steinbrecher. Another powerful work of his, a series of woodcuts, — Ein Todtentanz, A Dance of Death, — is less known here than the two woodcuts just spoken of. It is an allegory against revolution, and is one of the strong protests of the days of '48 on the side of law and order. Rethel was himself, however, a revolutionist in art in the beginning, protesting as warmly almost against the classicists as Delacroix or Victor Hugo, — in spirit, at least: for he had but a spark of the authentic fire; and what he had, after burning brightly for a time, went out, sadly enough, in the frescos Lübke praises.]

2 Denkmäler der Kunst, plate 74, figs. 1, 2.

dorf, and then in Munich. The most brilliant feature in the character of this noted master is his genius for satire, which he develops with genial humor in his illustrations to the Reineke Fuchs. Among the historical and symbolic representations which he designed for the great staircase (Treppenhaus) of the Museum at Berlin, the most prominent for poetic suggestiveness, weird beauty, and clear unity of composition, is the Battle of the Huns. The Building of the Tower of Babel is rich in strong characterization and original beauty; the Reformation gives an effective group of fine figures; while, among the single figures, those of Legend and History are remarkable for grandeur of expression, and nobility of style. In the remaining pictures, particularly the Golden Age of Greece, the Destruction of Jerusalem, and the Crusades, the artist has allowed his imagination to run riot too unrestrainedly in the arbitrary confusion of historical, symbolic, legendary, and realistic elements, thereby endangering the strong concentration of the whole, and causing its characteristic features to fade gradually into mere conventionality. His conceptions of Shakspeare's and Goethe's heroines also betray too little earnestness, too little deep study of the poet's meaning, and suggest too decided an inclination to coquetry and theatrical attitudes, to be calculated to impress us as the work of pure art. Later designs, like the colossal painting of the Battle of Salamis for the Maximilianeum at Munich (of which there is a sketch in colors in the Stuttgart Gallery), exhibit unmistably, it is true, like all his previous works, the gifted master's wonderfully easy, flowing power of figure-drawing; but even here he does not succeed in throwing off his earlier tendency to what is merely externally effective.

Among the artists of Munich, Genelli[1] (born at Berlin, 1798; died at Weimar in 1868) is the representative of a strictly classical tendency, which he especially embodies in his drawings, full of poetic force and often exquisite beauty of outline.

[1] Denkmäler der Kunst, plate 74, fig. 3.

though undoubtedly containing all sorts of conventional singularities. On the other hand, Moritz von Schwindt (born in Vienna, 1804; died in Munich in 1871), an artist who was also eminent rather for his talented drawings than for his paintings, inclined toward a romantic style, full of noble grace, and the charming fervor of genuine German sentiment, which appears most strongly in his pictures from the fairy-tale of the Seven Ravens, and in his legend of the Fair Melusina. Among his monumental works we may name especially his frescos in the Wartburg,[1] particularly the scenes from the life of St. Elizabeth, and the Works of Mercy; and also his more recent compositions illustrating Mozart's "Zauberflöte" in the Opera House at Vienna.

Genre-painting, too, has been much cultivated; as, for instance, in the battle-pieces of Albrecht Adam, Peter Hess (died 1871), and Dietrich Monten; in those of Körner and Bürkel; recently, also, in Defregger's original delineations of Bavarian peasant-life, as well as in the works of many other able artists. Horschelt, who died at an early age in 1871, gained fame by his ethnographically faithful representations of the Russian campaigns in the Caucasus. L. von Hagen and Ramberg have proved themselves admirable reproducers of the rococo period; and, among animal-painters, F. Voltz is notable for his fine delineations of cattle with a richly-treated background of landscape. Braith is also successful in this field.

The transition to complete realism has been successfully accomplished by Karl Piloty (born 1826), — a painter of great force, who, though he does not always manage to avoid too decided an accentuation of the external forms of the civilizations he is treating, nevertheless succeeds in fascinating by his great technical skill, masterly coloring, and vividness of individual expression. Artists of no mean talent have come of his school, like Gabriel Max, whose pictures are sometimes a little too studied; and Hans Makart (born 1840), perhaps the great-

[1] Denkmäler der Kunst, plate 74, figs. 4–6.

est colorist of our time. In some works, such as his Deadly Sins and Abundantia, he caters too much to the frivolous fashion of the day; while, on the other hand, in the drop-curtain for the City Theatre at Vienna, his Catharine Cornaro, Cleopatra, and others, he turns his great talents in a better direction. Victor Müller (1829–71), who died when comparatively young, successfully adopted a decided tendency toward effects of color, combined with a lively idealism; while Franz Lenbach devoted himself to portrait-painting in a kindred spirit. W. Lindenschmidt has shown very great talent in adapting a realistic style to historical representation.

A second nursery of German painting was formed in Düsseldorf,[1] whose academy took a new impulse under Wilhelm Schadow,[2] about 1826. While the Munich school developed a high ideal style in monumental themes, in which depth of thought, architectonic arrangement, beauty of outline, and severity of drawing, preponderated, the school of Düsseldorf found itself limited more especially to oil-painting, and devoted itself rather to the refinements and sentiment of art, seeking to emphasize these traits in a careful and minute study of nature, and in a delicate perfection of coloring. If the Munich school cultivated a plastic character, it may be said that that of Düsseldorf displayed a taste akin to that of a musician. If this aspiration became merged in effeminacy and sentimentality during the political stagnation of the time, and in a middling provincial town, just as Munich art occasionally degenerated into a species of showy declamation, this fact should not be harshly judged, since the very enthusiastic recognition which the Düsseldorf pictures met with at that day is a proof of their significant position in the development of modern art. The passive and visionary tone which predominates in the most famous pictures of this school — for instance, in the Mourning Sovereigns,[3] by C. F. Lessing (born 1808); the Lamentation

[1] Denkmäler der Kunst, plates 72, 73.

[2] Ibid., plate 72, fig. 1.

[3] Ibid., plate 72, fig. 3.

of the Jews,[1] by Edward Bendemann (born 1811); the Two Leonoras,[2] by Karl Sohn (1805–67); the Sons of Edward,[3] by Theodore Hildebrandt (1804–74); and the Fisherman, by Julius Hübner (born 1806) — was a natural result of the conditions of the time; but its noble fervor, its perfect devotion to nature, and its beauty of a coloring full of melting and exquisite softness, which marked an epoch in the history of art, are the enduring merits of this school. At the same time it was the first to adopt a free and unconstrained rendering of the simple conditions of real life, calling forth a new development of genre-painting, in which the more conspicuous artists are Adolph Schrödter,[4] with his hearty humor (born 1805; living in Carlsruhe after 1859; dying there in 1875); Jacob Becker,[5] with his striking scenes from village-life; Karl Hübner,[6] with his effective treatment of subjects drawn from the social life of his time and from its various contrasts; Rudolph Jordan[7] and Henry Ritter,[8] with their fresh delineations of the life of the North-German fishermen; the Norwegian Tidemand (died 1876), with his poetic and deeply emotional scenes from the peasant-life of his native land; and Hasenclever[9] (1810–53), with his humorous rendering of bourgeois life and habits. Among the younger generation, Ludwig Knaus (born 1829 at Wiesbaden) has proved himself, in his incomparably delicate, masterly, and well-executed genre-pictures, to be one of the most successful delineators of emotion, not only as displayed in moments of passionate conflict,[10] but amid the joyous sunshine of happier

[1] Denkmäler der Kunst, plate 72, fig. 4. [2] Ibid., fig. 2. [3] Ibid., fig. 7.
[4] Ibid., fig. 6. [5] Ibid., plate 73, fig. 1. [6] Ibid., fig. 2. [7] Ibid., fig. 3.
[8] Ibid., fig. 6. [9] Ibid., fig. 4.

[[10] Knaus is certainly an admirable painter, — one of the few modern Germans who have gained and deserved a universal reputation; but what he would do with a tragic incident would be hard to predict. No picture by which he is known — to the editor, at least — attempts any thing beyond so much pathos as inheres in even the joys of the peasant's life. This artist is far enough from finding in that life what Edward Frère found there. Alongside of one of the Frenchman's pictures painted in his prime the most pathetic subject Knaus ever touched would look like cheerfulness itself. Humor is his element, and simple-hearted mirth; and even his lovely Holy Family, lately painted for the Russian empress, and now known everywhere

experiences. The admirable Benjamin Vautier, born in French Switzerland in 1826, is allied to him in delicacy of conception. Bleibtreu and Camphausen show great artistic skill in treating a more stirring class of incidents, especially the turmoil and confusion of battles. More recently Von Gebhardt has employed a peculiarly vigorous realism in the treatment of religious subjects; as, for example, in his Last Supper, in the National Gallery at Berlin.

Karl Friedrich Lessing, in his pictures of the Hussite wars[1] and the time of the Reformation, marks the transition to a freer conception of historical subjects, and a more characteristic and striking delineation of great epochs and events; and, in our own day, Emanuel Leutze (who died when comparatively young, having lived from 1816 to 1868) has given us his bold painting of Washington crossing the Delaware, — an historical picture, which, in its vigor of expression, is worthy of a place among the most important of its class.

In Berlin, painting assumed the same general style as in Düsseldorf, with a similar tendency toward the genre and romantic styles, but with less significant and radical results. There being no opportunity here, any more than in Düsseldorf, for the exercise of the art on public monumental works, it was limited here, as there, to easel-paintings; with this difference, that, though not wanting in excellent and gifted artists, their work takes the form of so many isolated efforts, instead of being organized in the pursuit of a common distinctive aim. While Carl Wilhelm Kolbe (1781–1853) drew his subjects from the realm of romance, Wilhelm Wach (1787–1845) confined himself particularly to religious historical painting; A. von Klöber preferred the bright regions of classic mythology; and Carl Begas (1784–1855) did not limit himself to any one department,

by the photographic reproduction and by W. Unger's beautiful etching in the Zeitschrift für bildende Kunst for September, 1877, is as purely a transcript from German life and its domesticities as if Mary had on cap and bodice, and the angels jackets, and bits of trousers, instead of wings.]

[1] Denkmäler der Kunst, plate 73, fig. 5.

but ranged with his versatile genius over many different fields of work.

Besides these, Friedrich Krüger (1797–1857) is eminent as a portrait-painter, and a most admirable painter of horses; and Eduard Magnus (1799–1872) is one of the best portrait-painters of modern times, in the fine conception and noble composition of his pictures. Among historical painters of this school, Carl Schorn was the first to become distinguished for his remarkable ability in powerful composition and striking expression (1802–1850). Clever and spirited, though often harshly realistic in his severity of treatment, Adolph Menzel (born in Breslau in 1815) has devoted himself to painting scenes from the life and times of Frederic the Great, presenting them very strongly and vividly, not only in his incomparable illustrations to Kugler's history of the famous monarch, but also in such important paintings as the Round Table and the Concert at Sans-Souci, the Surprise at Hochkirch, &c. Besides such representations, he shows an unrivalled force and vividness in his varied scenes from the life of the present. This remarkably gifted and versatile artist should also be mentioned as among the most excellent masters in water-color. Julius Schrader (born 1817) succeeds in giving his historical representations the charm of a strong and brilliant coloring, and belongs, besides, to the most eminent portrait-painters of our day. Among the numerous genre-painters, Edward Meyerheim is particularly pleasing in his spirited and exquisitely-finished studies of domestic life among the lower classes. We should also mention E. Kretzschmer, with his fanciful and humorous scenes; Carl Becker, with his picturesque and delicate works; Hosemann, whose delineations of the proletariat and of small-beer Philistinism are full of dry humor; and Cretius, with his finished and charming representations of Italian peasant-life. Admirable character-pictures of Southern life may be found in the masterly aquarelles of Ludwig Passini, with their beautifully-finished coloring. Paul Meyerheim assumes a humorous

vein with decided success in his fresh, original pictures; the talented A. von Werner, who executed the grandly-designed colored frieze of the Column of Victory in Berlin, has successfully cultivated a more ideal style; while Henneberg shows a rich fancy in his blending of the real and the ideal in such pictures as the Chase after Fortune, the Wild Huntsman, &c. The clear-toned pictures of A. von Heyden are noteworthy for their fine effects of color. Julius Scholz of Dresden has given us two powerful historical studies in his Banquet of Wallenstein's Generals and the Proclamation of 1813.

W. Riefstahl, now in Carlsruhe, is distinguished for lifelike delineations of German and Italian peasant-life; C. Steffeck is one of the most successful painters of horses; and C. Graeb is an unrivalled master in architectural painting. Finally, the religious paintings of Pfannschmidt are noteworthy for their fervor of sentiment, and the pure beauty of their treatment of figures.

In Vienna, also, painting has been turned into a similar channel, owing to the lack of great monumental themes. The most talented of the artists there have produced a great deal that is charming in the way of fresh and spirited genre-pictures. Peter Krafft early diverged into this style from the conventional tendency of the last century (1780–1856), and was followed by F. Waldmüller with his delightful delineations of Austrian peasant-life, and Joseph Dannhauser with his characteristic and often very striking genre-pictures. Carl Rahl — an artist whose too early death is much to be lamented — (1812–65) was one of the most gifted historical painters of this school, with his energetic conception, high ideal sense, and skilful development of color. He has proved himself a master of fresco, grandly composed and powerfully carried out, in his designs for the Armorial Museum of the Arsenal and the Todesco Palace at Vienna, his paintings in the vestibule of the University at Athens representing the History of Athenian Culture, and other works. The pictures of Canon, formerly of Stuttgart,

are remarkable for powerful effects of color and strong conception; and in his Lodge of St. John he unites with these qualities noble monumental proportions and great depth of thought. The Pole, Mateyko, has given us illustrations of the history of his fatherland, marked by great vigor of expression, though in a style somewhat too harshly realistic; while the Hungarian, Muncaczy, has produced some effective genre-pictures which are thoroughly true to life. Angeli is distinguished for admirably colored likenesses; R. Alt, for masterly works in water-colors.

Landscape-painting has also played an important part in the progress of German art. The awakening love of nature has everywhere made this branch of art indispensable; so that all grades of work in landscape are represented, from the strictly ideal composition to the mere view: and moreover, by the opening of the world to commerce, the horizon of the landscape-painter has been so widened as to include all the zones of the earth; and his material has been enriched by an infinite variety of new forms, new impressions, and hitherto unknown effects.

The reviver of modern landscape, Joseph Anton Koch (1768–1839), went back to ideal composition as developed by Poussin, and learned to combine with it a faithfulness of characterization, a simple truthfulness, and fervor of sentiment. This idealistic conception — at the foundation of which lies a poetic spirit, and which seeks to produce its effects by means of grandeur of composition, noble movement of lines, and the harmonious design of the whole — has found but few interpreters among modern artists. Karl Rottman (1798–1850) succeeded in maintaining this poetic element in the grandest manner in his delineations of Greek and Italian landscapes, imparting an historical tone to his pictures by means of strong and bold outlines, and characteristic effects of atmosphere and light.

Friedrich Preller of Weimar carries out this ideal treatment of landscape — with equal talent and more richness and variety,

with great brilliancy of fancy and genuine poetic force — in his illustrations to "The Odyssey" at the Haertel House in Leipsic and the Museum in Weimar. J. W. Schirmer, formerly of Düsseldorf, afterwards of Carlsruhe (1807–63), working in a similar style, is especially noted for a series of biblical designs; while Wilhelm Schirmer of Berlin (1802–66), in his exquisite pictures of Southern scenery, added the enchantment of magical effects of light to the simple beauty of his drawing. Carl Blechen of Berlin, who died when quite young (1798–1840), interpreted in a truly poetic spirit the sombre tone of the Northern landscape; yet, at the same time, he showed a delicate perception of the beauty of the South.

What especially distinguishes these masters of idealistic landscape from those of the seventeenth century is their greater accuracy of detail, their more distinct emphasizing of that variety which is the characteristic charm of natural forms. Other masters lay greater stress upon the latter element, without, however, sacrificing the poetic tone of the whole to it. Among these, Carl Friedrich Lessing, whom we have already come to know as an historical painter, occupies a prominent place, by reason of the delicacy of his observation, his depth of sensibility, and his remarkable truthfulness in the reproduction of nature. The Alpine landscapes of the two Munich artists, Christian Morgenstern and Heinrich Heinlein, possess considerable poetic force; and the works of the admirable Schleich (died 1874), of G. Closs, and of Lier, show a fine feeling for natural beauty. Among the Düsseldorf school a similar position is occupied by Weber, with his forest-scenes, which are full of deep sentiment; and Oswald Achenbach, with his noble Italian pictures; while the greater number of the rest, especially Andreas Achenbach, and the Norwegians Gude and Leu, have represented natural scenes with a masterly realism. In fact, this tendency to realism has attracted so many able artists in the course of the development of modern landscape-painting, that space would fail us were we to attempt to

mention individual examples of the talent it has called forth. Still, one artist is particularly deserving of special remembrance, — Edward Hildebrandt of Berlin (1817–68), who has treated effects of light and atmosphere with striking success, often showing high poetic power and a glowing color. Though in his oil-paintings he sometimes carried his most marked and phenomenal effects of light too far, he has given us in his admirable water-colors, and with unrivalled accuracy, the scenery of countries in every zone, from the North Cape to India, Japan, and China, and the islands of the South Sea.[1]

French painting,[2] having had its origin in the severe classicism of David, experienced later than the German that impulse given by the romantic school which was destined to play so important a part in the development of modern art; and if, eventually, this impulse did not lead up to the same depth of thought as in Germany, the reason of it must be sought in the great contrast offered by the French character, which displays a tendency to a superficial view of life, and to a vigorous delineation of actual facts. The first powerful impulse was given by Géricault (1791–1824), in his Wreck of the Medusa, now in the Louvre, — a work full of stirring power. The most eminent representatives of the romantic genre-school were Jean Victor Schnetz (born 1787), with his biblical and romantic pictures, and illustrations from profane history;[3] Carl Steuben (born in Mannheim in 1791), who produced a great number of large historical and battle pieces;[4] and Ary Scheffer, originally from Holland (1795–1863), with his elegiac scenes from the Bible and the poets, especially from Goethe's "Faust,"[5] as well as his

[1] See Hildebrandt's Travels around the Earth, in Steinbock's chromo-lithographic facsimiles, edited by R. Wagner. Berlin, 1870.

[2] See the valuable work of J. Meyer, — Geschichte der modernen Frazösichen Malerei seit 1789. Leipsic, 1866.

[3] Denkmäler der Kunst, plate 75, fig. 2. [4] Ibid., fig. 3.

[5] Ary Scheffer's best picture is perhaps the Francesca da Rimini, well known from the fine engraving by L. Calamatta. His best illustration of Goethe, too, — for he cannot be said to have succeeded with the Faust, — is his Mignon, of which subject he made two pictures.]

illustrations of the Greek struggle for liberty.[1] In the development of all these artists, the influence of German ideas, especially of German poetry, is unmistakably felt. This new tendency appeared more powerfully, in opposition to the conventional classicism, in Eugène Delacroix (1799–1863), who, as a brilliant colorist, declared war against that severe study of form which was characteristic of followers of the antique. In his powerful picture of Dante and Virgil in the bark of Phlegyas (1822), and now in the Luxembourg, he boldly entered upon the path just broken by Géricault, and gave wonderful expression to the prevailing love for the passionate and horrible (a tendency equally conspicuous in the contemporary French novelists, especially in Victor Hugo), in such works as the Massacre of Scio, the Murder of the Bishop of Liège (a scene from Walter Scott's "Quentin Durward"), the Convulsionnaires of Tangiers, and the Shipwreck (from Byron's "Don Juan").[2] In his monumental works (of which there are specimens in the Chamber of Deputies, the Dôme of the Luxembourg, the Gallery of Apollo in the Louvre, the Hôtel de Ville at Paris, and the Church of St. Sulpice) the need of a severer outline is felt, in spite of an unusual pictorial magnificence and boldness. While at this time Hippolyte Flandrin (1815–64) attained to a good deal of independent importance in grave religious painting, — as, for instance, in the noble, original, and beautiful frescos in St. Germain des Près, in St. Vincent de Paul, and in St. Séverin, — the greater number of French painters devoted themselves to a vigorous realism, a fresh, often bold, delineation of real life, and a daring and impressive representation of historical events. The fundamental principle, which they all held more or less strictly, was the development of a strong, warm coloring, true to the life, the technical brilliancy of which has begun, within the last few decades, to affect the German school more and more decidedly.

Horace Vernet (1798–1863) claims the first rank here, with

[1] Denkmäler der Kunst, fig. 4. [2] Ibid., plate 76, fig. 7.

his strong delineations of African battles (such as the Taking of Smalah, and other important works,[1] in Versailles), his numerous larger and smaller studies of military life and of history, and his combats of animals with their intensity of action; next follows Paul Delaroche (1797–1856), with his historical pictures, remarkable for psychological delicacy and spirited characterization, — as, for example, his Mazarin, Richelieu in his Barge, the Execution of Lady Jane Grey, Cromwell by the Coffin of Charles I.,[2] Napoleon at Fontainebleau, Marie Antoinette leaving the Court, and his frescos in the hemicycle of the École des Beaux-Arts; and, finally, Léopold Robert,[3] whose spirited delineations of Italian peasant-life rise to the rank of historic conceptions. As brilliant colorists, chiefly notable are Robert Fleury,[4] who delighted in the motley life of the middle ages, but had also a remarkable taste for the representation of their dark side, in his scenes from the persecutions of the Jews, popular insurrections, persecutions of heretics, and other bloody subjects; Léon Cogniet,[5] who combines an effective treatment of color with an endeavor to express the profounder emotions; Decamps (1803–60), who generally paints Oriental scenes with striking effects of light;[6] and Couture (best known by his Décadence de l'Empire Romain). Among the innumerable genre-painters we may mention the humorous François Biard[7] and the elegant Meissonier,[8] the latter unrivalled in his school. Winterhalter, who was born in Baden, and died in 1873, enjoyed a widespread fame as an admirable portrait-painter.

The second empire did not produce a favorable effect upon the development of the arts. Their latest phase is marked by superficial brilliancy, heightened technique, more extreme realism, combined with barrenness of thought, poverty of ideas, and absence of true feeling. Gérome, with his sombre delineations of the dark side of humanity (as in his Gladiators in the

[1] Denkmäler der Kunst, plate 75, fig. 6. [2] Ibid., fig. 7. [3] Ibid., fig. 5.
[4] Ibid., pl. 76, fig. 6. [5] Ibid., fig. 4. [6] Ibid., fig. 8. [7] Ibid., fig. 9. [8] Ibid., fig. 5.

Arena, Scenes of Turkish Brutality, &c.), with an occasional touch of lasciviousness (as in the Phryne before her Judges), calls forth only a cold admiration by the masterly technical perfection of his dainty, almost too carefully polished pictures. He appeals to us only in his genre-pictures, illustrating the most modern history. Cabanel tries in vain to conceal his innate frivolity beneath the mask of the antique; as in his Venus Anadyomene, and his Rape of a Nymph by a Faun. The gifted Paul Baudry exhibits a similar tendency in his ceiling-frescos in the new Opera House. Landelle, too, has not succeeded in avoiding the same dangers, though he is excellent in delineations of peasant-life in Southern Italy and in Egypt. Hébert is remarkable for his melancholy tone; Bonnat, for the deep coloring of his Italian scenes; Fromentin, for lovely Oriental pictures. Pils, Yvon, Armand-Dumaresq, and Protais have been more or less successful in their rendering of modern battle-pieces. Comte proves himself a clever colorist in his historical genre-paintings. But all these, and many other artists, have been surpassed by two painters of peasant-life, who unite depth of sentiment, truth of expression, simple naturalness, and broad, free handling of their subject, in a result of rare power. These are Jules Breton — who delineates with unsurpassed truth such scenes as country-people at work in the fields, girls weeding, harvesters, girls feeding turkeys, the return from the harvest-field, &c.; or religious festivals, such as his Procession with the Crucifix and the Blessing of the Harvest; all showing a strong sense of beauty, with great *naïveté* of conception — and François Millet, in whom one misses this feeling for grace and beauty, but who makes up for the deficiency in an almost religious earnestness and chaste simplicity. Henri Regnault (born 1843; fell in 1871 in the defence of Paris) is one of the most talented colorists of modern times, who rapidly mounted to the topmost rounds of the ladder of fame by his grand Equestrian Portrait of Prim, followed by his Judith, Salome, and the Execution without Judgment, painted

in a spirit of the most terrible realism. Among portrait-painters, the admirable artist Nélie Jacquemart should not be forgotten.[1]

French art appears to gain in freshness by the study of nature, as is evident from its landscape-painting. A few artists follow that ideal style which seeks the beauty of landscape in the plastic development of outline, like Paul Flandrin, Hippolyte Lanoue, Louis Français, and, above all, Corot, with his pictures enveloped in a silvery haze. The greater number reject all richness of outline, and turn all their powers to the reflection of atmospheric effects, and conditions of light, amid the simplest scenery, and in simple, every-day truth; though masters like Daubigny, Theodore Rousseau (died 1867), and Jules Dupré, have attained to a height of effect in this direction, which, acting like a charm upon the unadorned portrayal of Nature in her homeliest aspects, invests it with a true poetic beauty. Animal-painting has also been worthily represented by one of the greatest masters of the craft, Troyon, to say nothing of Brascassat and Rosa Bonheur; and, finally, Courbet, most successful in his landscapes, is to be reckoned among the pioneers of extreme realism.

In conclusion, Gustave Doré must be noted as a most brilliant interpreter of the poets, decidedly his best creations being imaginative subjects and landscape, such as his illustrations to Dante's Inferno and "Don Quixote;" while in figures, on the contrary, — as in his fairy-tales and Bible illustrations, — he becomes almost unbearably vapid, and devoid of style.

Switzerland, too, boasts of a master of landscape in the Genevese Al. Calame, famous for his masterly skill in the representation of the grand Alpine scenery of his native mountains; while in Böcklin of Basle we have an exceptionally fine ideal delineator of Southern nature, with his glorious color-tones and poetic apprehension; and Stückelberg of the same

[1 How has it been possible to forget Edouard Frère? But then the author has also forgotten his own Ludwig Richter.]

city is known as a talented painter of idyllic village-scenes, both native and Italian. Alfred de Meuron is an admirable painter of Swiss landscape; and Rudolph Koller of Zurich is one of the most gifted of animal-painters, especially noteworthy for his appreciation of the endless manifestations of animal-life, and the characteristic delicacy and vigorous naturalness with which he grasps and fixes them.

Recently two ancient centres of great schools of painting, after having languished long in the slavery of a soulless mannerism, and, later, of an equally deplorable pseudo-classicism, have again attained a new and vigorous life by devoting themselves to a sincere study of Nature upon the basis of the modern French school. The first is Italy, where the historical spirit seems to have been intensified by the recent great political revolutions; so that very many artists eagerly find subjects for their pencil in the past history of their own country. Among them, we should mention the talented Ussi of Florence; the Venetians Zona, Molmenti, and Gianetti; and, further, Puccinelli, Focosi, and the Neapolitan Morelli. They all possess in common a vigorous sense of color more or less perfectly developed. Hayez, on the other hand, is pre-eminent in his handling of subjects of a loftier ecclesiastical and historical character.

A similar change is also apparent in Spain, where, in the early decades of the century, the original and talented but eccentric Francisco Goya (1746–1828)[1] exercised a controlling influence in art by his numerous and varied works, always pictorially conceived, and sometimes sharply satirical. Among the younger generation we should at least name Rosalez, Antonio Gisbert, and Edoardo Cano of Seville, in the department of history; Escosura and Luis Ruiperez; but, above all, Fortuny, the Spanish Meissonier in genre-painting; and Palmaroli and Gonzalva, two admirable painters of architectural interiors.

[1 Le Baron Roger Portales: Les Dessinateurs d'Illustration au dix-huitième Siècle. 2 vols. Paris, 1877. L'Art for 1876, vol. ii., contained a series of articles on Goya, with illustrations.]

In Belgium[1] modern realism has gained an almost exclusive victory, and has exercised an immense influence even over German painting, ever since, in the year 1843, Louis Gallait's Abdication of Charles V., and E. de Biefve's Compromise of the Netherland Nobility, created such an unparalleled sensation in Germany. In these pictures the complete power of realistic representation, the irresistible force of an historical moment grasped and fixed with a lifelike and convincing vigor of representation, is shown most strikingly, supported by a strength and fulness of characterization, by a triumphant daring, and brilliant certainty of coloring, which had seemed to be one of the lost arts since the days of the great masters of the seventeenth century. Modern historical painting undeniably received an important impulse from these pictures, which marked an epoch in art, although but one of the artists, Louis Gallait (in the Brussels Municipal Guard before the Corpses of Egmont and Horn,[2] the Last Moments of Egmont, Jeanne La Folle over the Body of her Husband, Sclave Musicians,[3] better known as Art and Liberty), was able not only to insure his reputation for the future, but to fix it upon a firmer basis. Side by side with these masters we should mention, as representatives of the same style, Wappers (the Burgomaster Van der Werff, the Parting of Charles I. from his Children,[4] &c.), and Nicaise de Keyser (Battle of Worringen,[5] Battle of Courtray, Emperor Max in Memling's Studio, Justus Lipsius before the Archduke Albert, and the Giaour). Among Belgian genre-painters of the first rank are Leys in Antwerp, remarkable for his masterly studies of the popular life of the fifteenth and sixteenth centuries, especially of the reformers, executed with entire historical accuracy; Alfred Stevens, whose elegant paintings of scenes in modern social life entitle him to a high position; Willems, who excels in representations of persons in the costume of the seventeenth century, reproducing the stuffs

[1] Denkmäler der Kunst, plate 77.
[2] Ibid., fig. 2.
[3] Ibid., fig. 3.
[4] Ibid., fig. 1.
[5] Ibid., plate 78.

most brilliantly; while Fourmois, De Knyff, and Lamorinière are prominent among landscape-painters, and Eugene Verboeckhoven of Brussels among painters of animals.

In Holland, on the other hand, there is a marked tendency toward the painting of landscape and cattle pieces, in which we may recognize a healthful connecting link with the old school. Here we may mention B. C. Koekkoek of Cleves, with his fresh landscapes; De Haas, whose pictures of animals are forcibly painted, and striking in their truth to nature; Roelofs, Gabriel, and Maeten, whose landscapes are full of delicate sentiment; and Kuytenbrower, the painter of hunting-scenes. Israels is distinguished for genre-paintings of powerful sentiment and skilful effects of color. But the most eminent artist in this branch is Alma Tadema, with his delicately-finished works, — reproductions of classic life and of Oriental antiquity.

England,[1] too, has enjoyed a brilliant development of the art of painting in modern times; though it has acquired here more entirely than in any other country the character of an exclusive and local school, yet without gaining through this fact any intrinsic unity. Until very recently, no heed was given here to great historical painting or monumental composition; but of late years an effort has been made to open a more extended field to historical painting, especially in the extensive decoration of public buildings. George Frederick Watts has devoted himself to work of this class, painting among other things the great fresco-picture in the Benchers' Hall in Lincoln's Inn. Frederick Leighton should also be mentioned, whose favorite subjects are scenes from the ancient legends, though he also illustrates biblical subjects. The departments of genre, landscape, portrait, and animal painting, are, however, far more sedulously and successfully cultivated; and, in her admirably developed school of water-colors, England has attained to a quite unrivalled degree of perfection. Selecting from among the great army of able artists the most notable instances of

[1] Denkmäler der Kunst, plate 78.

characteristic workers in the principal schools, we shall only mention Sir Charles Eastlake,[1] whose style is formed after the masterpieces of Italian and especially Venetian art; David Wilkie[2] (1785–1841), the delineator of Scotch and English life; C. R. Leslie, the admirable humorist; John Everett Millais, the genre and portrait painter, remarkable for the strength of his feeling for nature; J. M. W. Turner (1780–1851), famous for his brilliant effects of light, but whose later landscapes wander off into complete formlessness, and whose style degenerates into fantastic impossibilities; and the versatile Landseer, who, as a painter of animals, has no equal among the artists of our day for close observation, delicate characterization, and vivacity of expression.

The distinct predilection for home-life, the representation of its own people and its own land, is an especially noteworthy feature of English art, since the English nation is, without doubt, fonder of travel than any other European people; while among the French, on the contrary, who travel but seldom, painting selects its subjects from all quarters of the globe. From among the remaining English painters of distinction, we may mention, further, W. Mulready, with his vigorously-composed pictures of child-life; W. P. Frith, who borrows his material from the poetic works of Shakspeare, Goldsmith, and Molière; Frank Stone and Cattermole, noted especially for their scenes from romance; Thomas Faed, with his freshly-painted genre-scenes; A. Elmore and Philip Calderon, who are talented painters of historical subjects, though rendering them rather in the tone and character of genre-pictures; E. Nicol, whose strength of characterization reminds one of Dickens; and John Philipps, recently deceased, a powerfully realistic colorist. Among the great number of landscape-painters (who generally do not belong to the ideal school, though often conveying a pure poetic feeling by their faithfulness of delineation, and delicacy of tone) we may specify Clarkson Stanfield,

[1] Denkmäler der Kunst, plate 78, fig. 1. [2] Ibid., fig. 2.

eminent for his masterly treatment of aerial perspective; and H. MacCulloch and P. Graham, excellent in the delineation of Scotch landscape. There is, however, no single prominent interpreter of classic landscape.

Whatever artists of high rank are found in Denmark[1] show the influence of the German school, rather than the stamp of any national characteristic. Frau Elisabeth Jerichau is distinguished for the realistic force of her strong and masculine figure-pieces; Exner and Gertner are eminent for fresh genre-pictures, Soerensen and Melbye for excellent marines, and Rump and Kjeldrup for landscape.

Scandinavia, too, is an offshoot of the German schools; and her chief masters, Tidemand, Gude, and Leu, have already been named in connection with these. We will add especially Fagerlin, with his humorously-painted village-scenes; Jernberg, who also paints peasant-life; Höckert, with his well-conceived Lapland scenes; and finally, from among the numerous landscape-painters, Knuth Baade, Morton Müller, Eckersberg, and Nielson.

In Russia we find no independent, original school of art, any more than in the last-named countries, though there are isolated instances of superior talent. We may mention Peroff, worthy of being called the Tourghenieff of painting, by virtue of his masterly genre-pictures of Russian national life; Rizzoni, Mestschersky, and Koscheleff, who have produced fresh pictures of peasant-life as well; while Kotzebue has distinguished himself by admirable battle-pieces, and Aiwasowsky by brilliant marines.

Finally, North America begins to take a spontaneous part in this art-movement; although here, too, there is an evident leaning toward the German schools. Viewing him in this light, Leutze has already been classed among the Düsseldorf artists. We may add the names of Winslow Homer and Wordsworth

[1 See J. B. Atkinson: An Art-Tour to the Northern Capitals of Europe. London, 1873.]

Thompson, and, among the numerous landscape-painters, Bierstadt, Whittredge, Colman, and Gifford.

We must not close this brief sketch of the art-movement of the day without reference to an important branch of artistic production, which affords a gratifying proof of the fact that the enjoyment of works of art, and the participation in them, is gradually coming to be the universal inheritance of the whole body of the people. This is the extensive application of the reproductive arts, which are cultivated to an extent not even approached in any earlier period. Not only copper and steel engraving are practised by skilled artists; not only has the long-neglected wood-engraving been revived, and set in a place of honor, so that we owe to this craft such works as Menzel's valuable illustrations of Kugler's History of Frederic the Great, Ludwig Richter's lifelike, brilliant, and faithful representations of German domestic and popular life,[1] the great illustrated Bible of Julius Schnorr, J. Führich's glorious Psalter, the masterly illustrations of A. von Werner, Vautier, and many others, and the exquisite silhouettes of Konewka, who died too young: but, besides all these, a new invention — lithography — is constantly spreading in all its varied branches, particularly in the domain of chromo-lithographing, which in Germany has arrived at so masterly a development; and, finally, the list is completed with the invention of the daguerrotype, photograph, and stereoscope, whose rich capacities for reproduction promise to lead on to yet more brilliant, novel, and as yet scarcely imaginable results.[2]

[1 With all respect for the author, this is not the place in which to mention an artist like Richter. He deserved mention, at least, among the men of whom Germany has most reason to be proud.]

[2 In speaking of these reproductive arts, the author says nothing of what France has done in this direction, though she is no whit behind Germany either in the splendor or in the utility of what she has accomplished, — periodicals like the Gazette des Beaux-Arts and L'Art (art-journals with which, whether for the beauty of their illustrations or the excellence of their literary matter, no country has any thing to compare); undertakings like the reproduction of the masterpieces of engraving by the heliogravure process of Amand-Durand (where, though it is true the material is largely German, yet the enterprise and the taste are French); with works like Le Moyen-Age et la Renaissance, Viollet-le-Duc's Dictionaries, L'Art Perse, and many others.]

All this indicates plainly that the circle of those who value art, and who are beginning anew to share in its benefits, is ever growing wider and wider; and, the more this growth is the fruit of the national life of any people, the greater is the necessity that it should keep its own ideal pure and true. The danger of degenerating into what is superficial, realistic, and hollow, lies perilously near to our art of to-day, — to painting most especially, because the tendency of the time sets so strongly toward realism: therefore it must hold fast to its immortal inheritance of an ideal, must devote itself truly and intensely to the study of life, but at the same time must endeavor to secure in its works, not the dazzling exterior of life, but the imperishable substance of it. That is its task, its vocation: that is the condition of its continuance.

In order, however, to make the realization of this task a possibility, it is absolutely necessary that art should be cherished and fostered after quite another fashion than has ever yet been attempted by the state, by corporations, social institutions, and communities. Only in a great monumental art, — an art which gives expression to the ideas and convictions of a whole people in a glorified image, immortalizing their deeds, and setting before them their heroes of the intellect and of the sword in an imperishable form, — only therein lies that deep moral power which re-acts upon the national spirit with fruitful and ennobling results. It is the part of the German people, from this time forth more than ever before, to demonstrate by their fostering care of the ideals they possess, and, above all, by their encouragement of a great monumental art, that their elevation to political unity and power has not diminished, but rather heightened, their capacity for ideal creations.

NOTE BY THE EDITOR.

In justice to the author, it must be supposed, that, in the review of the art of the present century, he set out to do nothing more than to give a catalogue of names with the least possible commentary. It must also be remembered that a man is supposed to know best the history of his own country, and to be most interested in the doings of his own people. And, beside, Prof. Lübke, no doubt, wrote his book, in the first place, for the German public, and naturally enlarged upon what would appeal most strongly to their national self-love. It is not possible here to fill up the gaps he has left in the account of art in France and England, much less to rewrite that account, or to substitute a new one for it. It does, however, seem inexcusable that (when room was found for the weary list of German artists and architects, the reputation of the greater number of whom has never passed the narrow bounds of their native state) a bare mention could not have been made of Thomas Stothard,[1] of William Blake,[2] or even of Fuseli, inferior as he was to the rest of the now famous group. Coming down later, too, we miss many well-known names, some of whom are sure to be remembered, if only as actors in a stirring time for art, — David Cox, Old Crome, Peter DeWint, Dante Gabriel Rossetti, Edward Burne-Jones, Arthur Hughes, Ford Madox Brown, James Whistler, W. W. Ouless, F. Sandys, W. Q. Orchardson, J. Brett, R. Wallis, A. Moore, G. D. Leslie, Frederick Walker, and J. C. Hook. To the English, French, or

[1] The Life of Thomas Stothard, by Mrs. Bray. London, 1851

[2] The Life of William Blake, by the late Alexander Gilchrist: Pictor Ignotus. With selections from his poems and other writings. Illustrated from Blake's own works in facsimile by W. J. Linton, and in photo-lithography, with a few of Blake's original plates. 2 vols. London, 1863. One of the most delightful biographies of modern times.

American student, these omissions, with twenty more, must seem unaccountable. Those who desire to know something further as to the history of art in England, beginning with the days of Reynolds and Gainsborough, will find that history succinctly and pleasantly told in two small books, written indeed for a temporary purpose, — to serve as guide-books for the retrospective exhibition of pictures in the Great Exhibition of 1862, but which deserve a permanent place in the literature of the subject. These are, the Descriptive Hand-Book of the Art Collection in the International Exhibition of 1862, by Francis Turner Palgrave, London, 1862, Macmillan (the book was written at the request of the Commission, but, on account of its too plain speaking, was withdrawn, and published "without authority"); Hand-Book of the Pictures in the International Exhibition of 1862, by Tom Taylor, London, 1862, Bradbury & Evans (written for the Commission, to take the place of Mr. Palgrave's book: the two little volumes will be found useful read together); Richard and Samuel Redgrave, A Century of English Painters, 2 vols., London, 1866, — a book of considerable value. The North-American will look with blank dismay at the brief sentence with which Prof. Lübke dismisses his half of the continent. Art has had so respectable a history in this country, that it is not allowed to a writer of even an elements of art history to ignore so completely what has been done here. Nor is it grateful on our author's part to treat us so cavalierly, seeing that America is the only country outside of Europe where German art of our own day has had even a moderate hope of establishing a reputation. Not only have German artists found a home here, and been cordially adopted as citizens, and largely employed, but the art of modern Germany, first made seriously known to us by the exhibition of Düsseldorf pictures twenty years ago, has since then been far better known to our people than the art of England. A German historian of art might, then, have been reasonably expected to give at least the outline of our not uninteresting

art history. Surely the names of Copley,[1] of Allston,[2] of Stuart, of Stuart Newton, of Malbone, of Trumbull, must be known to him. Since that earlier date,[3] and since the establishment of the National Academy of Design gave artists a social centre about which to gather, and a means of communicating more directly with the public, art has made all the progress in America that could be looked for hitherto in the absence of wealth, or of wealth that could profitably be withdrawn from the work of making the country inhabitable, and in the absence of public employment on any great scale. Its history since that date can hardly be written as yet with profit; and the readers of this book would hardly thank the editor for a dry list of names.

1 A Sketch of the Life and a List of Some of the Works of John Singleton Copley. By Augustus Thorndike Perkins. Boston, 1873.

2 Washington Allston: Outlines and Sketches. Engraved by J. and S. W. Cheney. Boston, 1850. Allston, W.: Lectures on Art and Poems. New York, 1850. See Mrs. Jameson's Memoirs and Essays, London, 1846, for an account of Allston. Also Charles R. Leslie's Autobiographical Recollections, &c., edited by Tom Taylor (2 vols., London, 1860), will be found of much service in getting at Allston's art from the literary side; but Boston is rich in his pictures.

3 William Dunlap: History of the Rise and Progress of the Arts of Design in the United States. 2 vols. 1834.

APPENDIX.

APPENDIX.

THE DI CESNOLA COLLECTION OF ANTIQUITIES FROM THE ISLAND OF CYPRUS, IN THE METROPOLITAN MUSEUM OF THE CITY OF NEW YORK.

THE editor of the American edition of Dr. Lübke's "History of Art" has been requested by the publishers to add a few notes on the collection of antiquities discovered by Gen. Luigi Palma di Cesnola in the Island of Cyprus during the years 1869–70, and which are now permanently deposited in the Metropolitan Museum of the city of New York. Good accounts of the Di Cesnola antiquities are few in number, and not very accessible. Just as the last volume of this book is going to press, the work which Gen. di Cesnola has himself written is announced as ready for publication;[1] and this volume, amply illustrated as it is to be, will no doubt supersede all other accounts. The best history of the earlier discoveries that has been written in English is the one by Mr. Hitchcock, which was published, with abundant and useful illustration, in "Harper's Monthly Magazine" for July, 1872. Herr Joannes Doell, in his valuable paper on the Di Cesnola collection,[2] read before the Imperial Academy of Sciences of St. Petersburg, Dec. 12, 1872, has given the most detailed and scientific account of the antiquities that has yet appeared. The greater part of these remains were found in the Temple of Venus at Golgos, which Di Cesnola himself excavated, and which rewarded him for his expenditure of time and

[1] Cyprus: its Ancient Cities, Tombs, and Temples. New York, 1878.

[2] Die Sammlung Cesnola beschrieben. Quarto. St. Petersburg, 1872. With two hundred and sixty excellent lithographic figures.

money by the discovery of nearly two hundred statues, over seven hundred heads (several of colossal size), many hundreds of smaller heads carved in limestone, belonging to the Assyrian, Egyptian, and Greek periods, and, finally, no less than thirty-four inscriptions in the Cypriote language, with others in Phœnician and Greek.

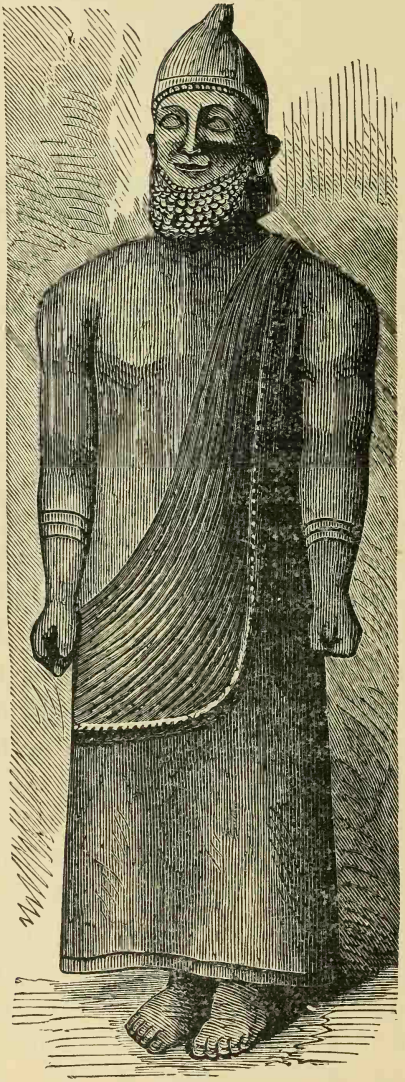


Fig. 509. Stone Figure found at Cyprus. Assyrian Type.

The collection contains a considerable number of low pillars of stone, which some antiquarians have thought were altars, but which Doell, and, we believe, most scholars, agree with Di Cesnola in believing to be monuments to the dead. They all have brief inscriptions in Greek, giving the name of the dead, and sometimes that of his profession; and they generally end with an invocation: —

"Hail to Artemidorus, the good hunter!"

"Hail to the good Olympia!"

The most interesting is one on the left hand, near the stairs: "Do not distress yourself, Evokianes; since noth

ing is immortal." The small cavities on the tops of these monuments were, perhaps, intended for offerings to the dead; for sacrificial fire; or, it may be, were sometimes filled with water

Fig. 510. Statue of Hercules with Club and Lion's Skin. Cyprus.

to keep fresh the flowers that were placed in them. In one of them a stone pine-cone is set. Six of these pine-cones have been found in connection with as many monuments. Their purpose

was, perhaps, partly useful, and partly merely ornamental. They add a graceful termination to the unadorned pillar, and they

Fig. 511. Colossal Head. Assyrian Type. Cyprus. (Golgos.)

serve as covers to the cavities when not in use. The general

visitor will find, however, most pleasure in studying the busts and statues, which are, indeed, of great value, scientific and artistic. How many nationalities are represented! — Egyptian, Assyrian (Fig. 509), Greco-Roman (Figs. 512, 513), Greek, and Cypriote, — men, women, children, old and young, beautiful and plain, all, or nearly all, with the strong impress of individual character, full of life, of animation; a world of past existence withdrawn from the grave, and set in the full light of day in a land, that, when they lived, was only a dim fable of the poets.

Fig. 512. Head of Statue. Roman Type. Cyprus.

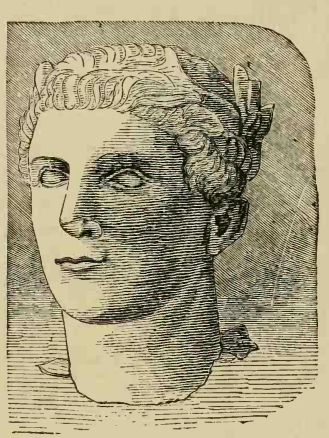


Fig. 513. Head of Statue. Roman Type. Cyprus.

The visitor ought especially to examine two female heads in red terra-cotta, — one nearly perfect, the other slightly damaged: these are pure Greek art, and interesting as being rare specimens of Greek plastic art of a high type before they had begun the use of marble. Another bust that will necessarily excite great curiosity is the head of the Colossus of Golgos (Fig. 511), of which we are enabled to give an admirable illustration. The statue to which this monstrous head belongs was twenty-eight feet high, and stood upon a pedestal, of which the front, with a bass-relief representing a man driving a herd of

cattle, was also preserved, and is in the gallery with the statue. This bass-relief has great archæological interest, as being in the Assyrian style; at once recalling, even to the unlearned, the Nineveh slabs. Even the artist may find something to admire in the way in which the action of the running herd is given.

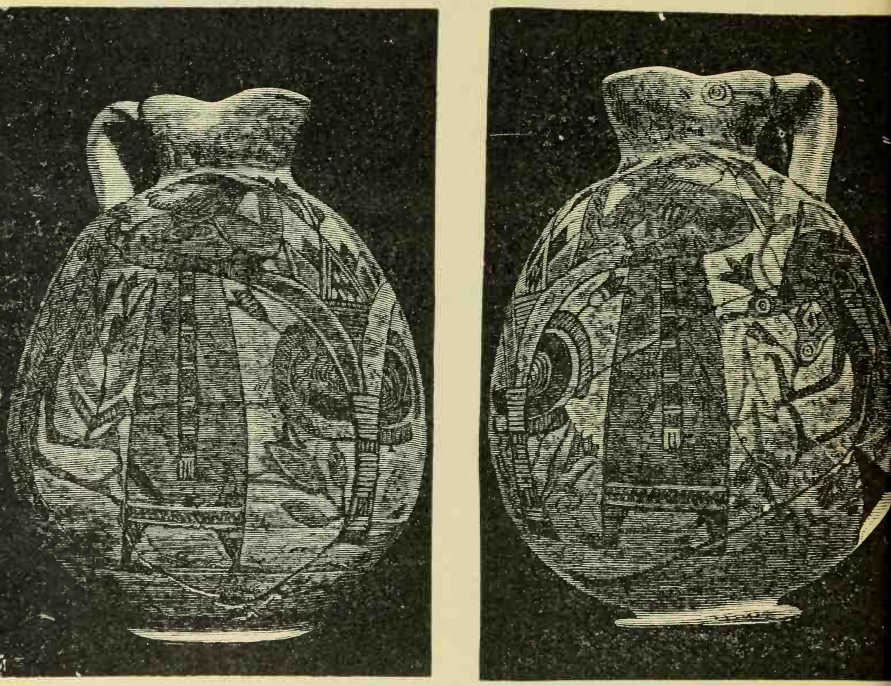


Fig. 514. Phœnician Wine-Pitchers, with Human Figures in Colors. Oldest Style. Curium.

The statues and statuettes are of the highest interest, and carry us back through all the varying phases of the history of Cyprus. It would be useless to attempt a full description; for not only are they almost innumerable, but they are of a great number of types; and there has been, as yet, only a partial classification. They are of all sizes too, from life-size down to little figures that could stand at ease on the small oval of a

lady's palm. The finest of the statues is one which represents a youth amply draped, with a wreath about a head covered with short curls; a branch for sprinkling in one hand, and in the other a box of incense, probably. We find this statue the finest; but there are others equally interesting: indeed, who can exhaust their interest? The statuettes are in great variety. Many of them are so odd, that it is difficult not to believe them caricatures; but probably we are watching, in this long series, the slow development of the art of sculpture in the island. In one of the cases, indeed, Di Cesnola has arranged in order statuettes of Venus from the earliest time, some of them most

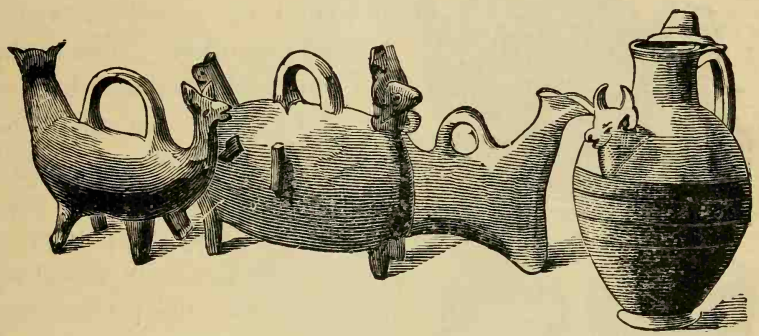


Fig. 515. Rude Phœnician Pottery.

amusing; but the series culminates in several little figures of the purest Greek type, and the most exquisite execution.

Mr. Hitchcock, in speaking of these statues, says that "no museum possesses a single statue of a period so remote as many of these, and some of them are by far the oldest known to exist. Until this discovery, those taking precedence in age were Assyrian statues in the British Museum, and Egyptian statues dating from the eighth and fourteenth centuries B.C. respectively."

Two large rooms are filled with Phœnician and Greek vases and lamps, with various fine specimens of the larger vessels used for holding wine, oil, milk, and water. The intelligent

visitor cannot fail to be struck with the fact, that wherever he finds beauty of form or ornament, — whether in vases or lamps, or the larger jars, — there the inscription tells him that he is looking on the work of Greek hands. The examples of Phœnician pottery are in incredible number. They are of every grotesque shape into which a man can pinch, turn, or twist clay (Figs. 515, 521, 522): but beautiful or graceful forms are rare; and the ornamentation is made up of circles single or concentric (Figs. 516, 518), lines, zig-zags, dots, and animals (Fig. 517), principally birds, drawn without other skill than that which knows or feels how to keep a sort of symmetry and proportion. Two or three curiosities of ornamentation may be pointed out. On one of these vases, Mr. Gladstone, the English premier, himself an amateur of some proficiency in pottery and in ceramics generally, found what he takes to be the earliest representation of the peacock. Another has a rude, but, no doubt, faithful enough, picture of a boat; and on a third there is an odd bit of pictured moralizing depicted.

Fig. 516. Phœnician Pottery. Primitive Ornamentation.

A water-bird has seized a fish, and the fish has caught a fly; while, in its turn, the bird is falling a prey to the hunter. It is to be noticed, too, that though the Greeks moulded the same coarse clay that the Phœnicians used into delicate, strong, or graceful forms, they were always striving after finer material (Fig. 519); and in the Samian ware and other kinds, of which there are plenty of examples here, they produced works of the finest quality, both for finish, form, and decoration. The variety of

the Greek vases, cups, and bottles (Fig. 519), is always a variety in beautiful form; while the Phœnician variety is a variety of whim, often purely grotesque and fantastic (Figs. 520, 523). The visitor must not fail to remark a case filled with vases in red clay, which are of the very family we have been so long familiar with under the name of Etruscan vases. Every shape here, every detail of ornament, will be recognized by any one

Fig. 517. Phœnician Vase. Early Ornamentation.

who has made himself acquainted with such books as Moses' "Antique Vases," Hamilton's "Vases," Englefield's "Vases," &c. Strange to find them unearthed in Cyprus, so far removed from Italy! Which region was the native land of the manufacture?

The visitor must not fail to study attentively a case that contains several earthenware vessels of Phœnician make and of great rarity, chief among them one gourd-shaped bottle,

with a woman's head for the mouth, with a queer, perking, old-maidish, Phœnician expression (Fig. 523). This gourd, and another of a more common shape, stand upon what appears to be a kind of furnace, or heating-apparatus. In this case, too, are several finely-shaped Greek vases in cream-colored clay, and a cup — a specimen wholly unique — showing an experiment in covering pottery with a glaze. The artistic value of this specimen equals its scientific value: both in design and form it is very fine. The sides are wreathed with the ivy

Fig. 518. Phœnician Pottery. Primitive Forms and Ornamentation.

and the grape-vine. One of the cases contains a great number of small figures in clay and stone (Fig. 524), which seem obviously meant for toys.

No portion of the ceramic antiquities in this collection deserves more study than the lamps, or will better reward a painstaking examination. They show but little variety in form; though, perhaps, no two are exactly alike; but there is great variety in the ornamentation. They are almost all shallow: there is but one that is really deep, — capable of holding a gill

of oil. It is noticeable that this one, and the two or three others that are of moderate capacity, are entirely without ornament, and clumsy in shape. Some have one, some two, handles. In some the wick comes directly from a hole pierced in the

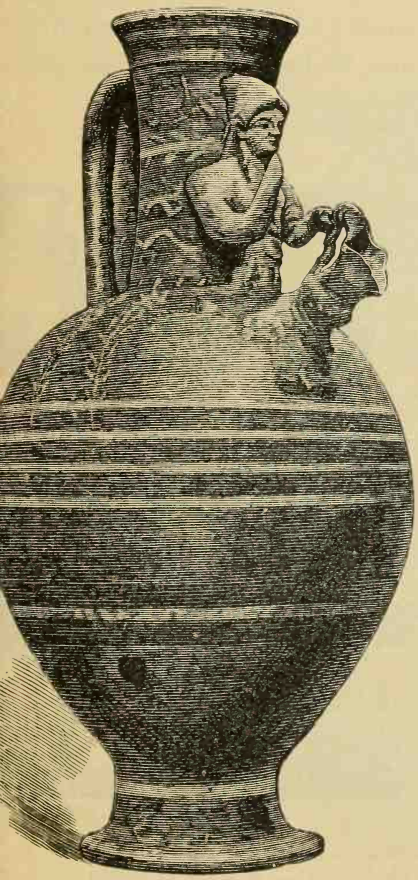


Fig. 519. Bottle in Pottery. Curium.

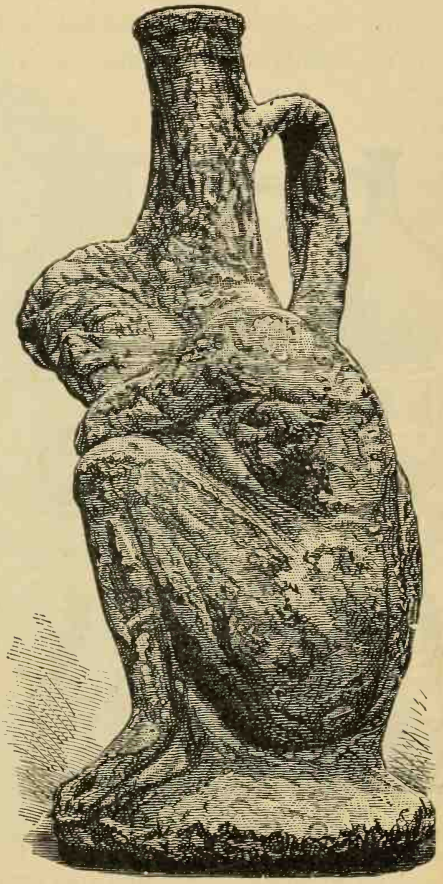


Fig. 520. Phœnician Vase, in Red Lustrous Pottery Curium.

clay: in others there is a nozzle. But the shapes are soon exhausted; and we find ourselves interested in studying the ornamentation, — wreaths of olive or myrtle (only one of vine and vine-bunch, but that extremely pretty); the eagle with the

thunderbolt, most spirited and sculpturesque; dolphins, one with a slim-fluked anchor between two dolphins; Actæon with sprouting horns, striking down a dog who flies at him. One — made of fine red clay, with a most admirable little bass-relief, quite worthy of a gem-cutter — shows a naked fawn, who stands by his net, in which he has just snared a dolphin, and, standing on tiptoe, shouts to his companions: he holds the dolphin over

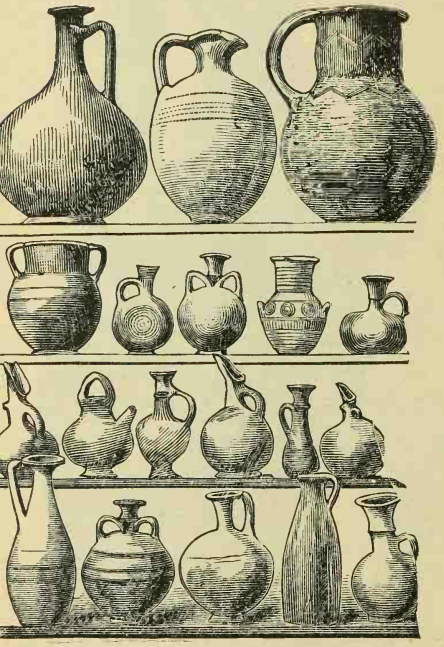


Fig. 521. Phœnician Pottery.

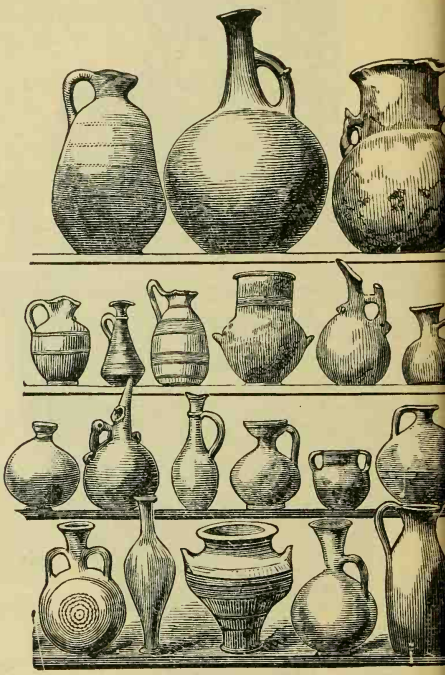


Fig. 522. Phœnician Pottery.

his shoulder. Another has a rhinoceros throwing a dog into the air; another, a lion with the head of a ram under his foot, while he stares at the shepherds; on another there is a locust feeding on the grapes; Endymion sleeps beneath the moon; Europa is carried off by the bull. There are several representations of the peacock, a dog, a bear, a bull, a cock, but no cat, nor any wild animal of the cat tribe. These lamps are so small, so fine in

execution, so spirited and artistic in design, that one takes something the same pleasure in examining them that is found in looking over Greek coins, or engraved gems of the best period. We do not know where else in the world there is so choice a collection. We speak now only of the Greek lamps

Fig. 523. Phœnician Jug.

the series begins with; the Phœnician lamps were clay-scoops, modelled from bivalve shells, perhaps; then come the Egyptian, a little better in shape, allied to the Greek, but far less ornamental.

Probably it is in the remains of the glass manufacture of these remote times that the visitor to the Museum will find the most food for wonder. The cases surrounding one entire

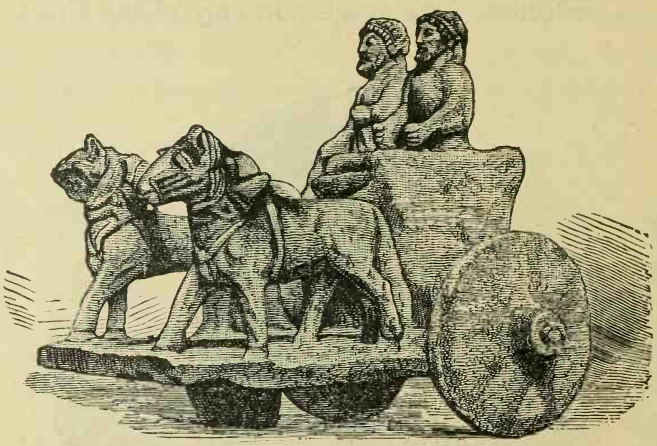


Fig. 524. Phœnician Chariot in Stone. Curium.

room on the second floor are filled with specimens of glass, the greater part of it, we judge, of Phœnician make, though found in Greek tombs at Idalium, — the modern Dali, — and supposed

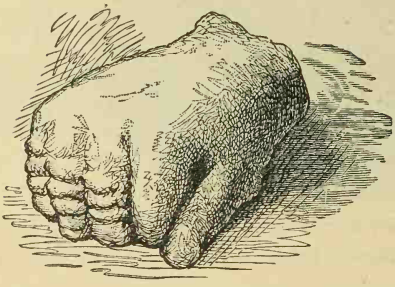


Fig. 525. Man's Hand in Pottery. Curium.

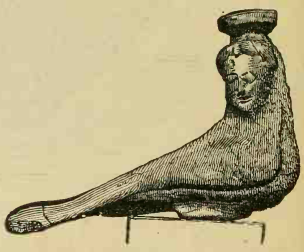


Fig. 526. Pottery Bottle.

to range in date from 400 B.C. to 100 B.C. The shapes are in great variety ; and here we think we may trace the Greek hand, as we do in the lamps and vases, by the greater elegance of

certain of the forms. In time, this whole collection will be classified. Meanwhile there is literally no exhausting the fancy shown in the forms that make up this quarry of glass. Here are cups, plates, bowls, shallow bottles, a single spoon, and a number of curious twisted sticks with a ring at one end and a flat knob at the other, the use of which has puzzled many; but there seems little doubt they were stirrers: many

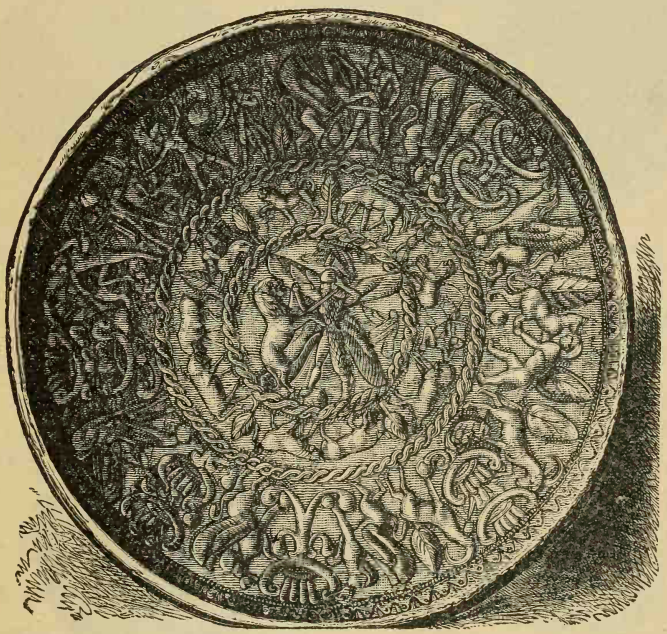


Fig. 527. Silver Cup. Engraved and Repoussé Work. Curium.

of the bottles and vases have long necks, that would render such an instrument necessary. Much of this glass has been oxidized by the action of time, and buried in the earth; and the result is a splendid iridescence, differing greatly in general hue in different specimens, — the chord being now orange, now blue, now green, now purple, — effects not to be accounted for, but beyond the reach of any art.

Here is, no doubt, the oldest glass known. The glass in

the Museum at Naples is much of it more beautiful in shape, though there are some specimens here not easy to match; but the Naples glass is of much more recent origin. The bronzes of this collection are of exceeding value to the antiquarian, and will, no doubt, excite considerable curiosity; but their artistic value is not so great, because time has dealt very hardly with them. There are large numbers of mirrors, — one a mirror with a cover and an external incised ornamentation, — many knives, handfuls of needles, spear and arrow heads, and one pathetic little scythe, the great forgotten ancestor of the modern mower, that becomes more pathetic still when Gen. Di Cesnola tells us that a scythe almost exactly similar is in use in Cyprus to-day. Either there is very little grass in Cyprus, or the laborer is content with a small result for his day's labor. In order to use this instrument, which is a scythe, or sickle-shaped blade with a saw-edge, the grass must have been seized with one hand, and the tool drawn toward the cutter with the other. In 1874–75 Di Cesnola continued his researches in various parts of Cyprus, and was rewarded by the discovery of many objects of great interest. But the most

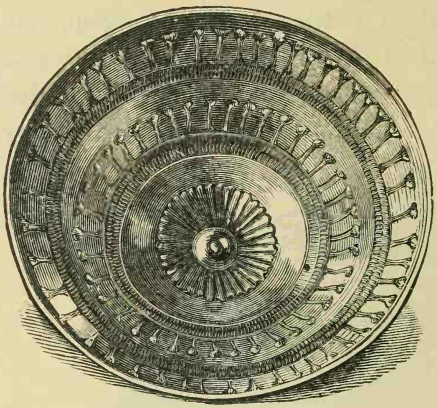


Fig. 528. Gold Cup. Curium.

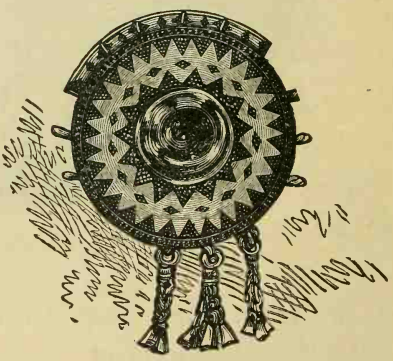


Fig. 529. Gold Pendant, granulated decoration; central stone representing an eye.

important of all were the discoveries made at the ancient city of Curium. This city was probably founded before the Egyptian con-

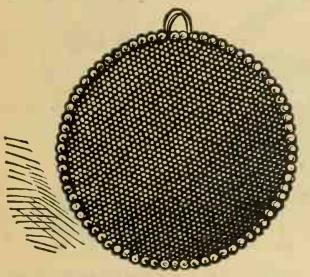


Fig. 530. Gold Pendant, granulated surface.

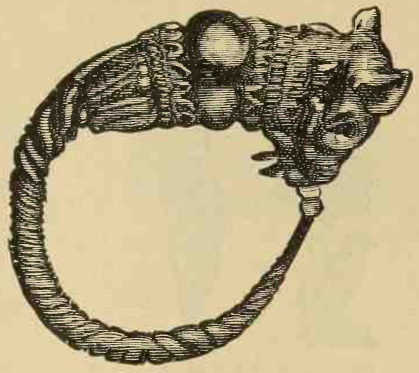


Fig. 531. Gold Ear-Ring with Emeralds and other Stones.

quest of the island in 1442 B.C., and "was a ruined heap when Greek cities that we now know more about were in their infancy."

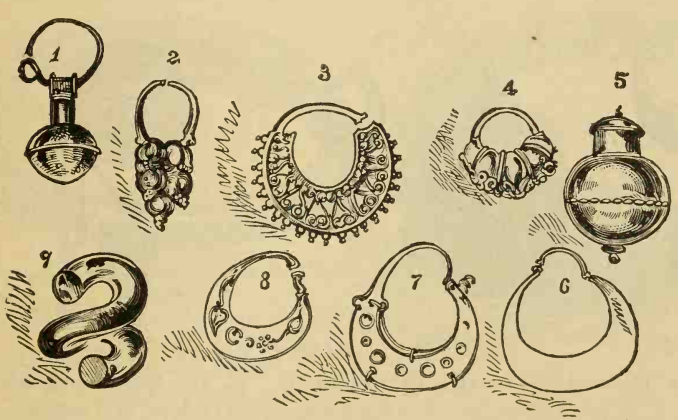


Fig. 532. Ear-Rings. 1. Gold Ear-Ring; 2. Gold Ear-Ring (bunch of fruit); 3, 4, 5, 6, 7, 8. Gold Ear-Rings in crescent form; 9. Gold Ear-Ring worn by men.

In searching among these ruins, Di Cesnola came upon the site of a temple which had evidently been already explored by earlier travellers. He was induced, however, to dig deeper than those

who had preceded him; and, at the depth of twenty feet, he struck a dark passage-way, which he pursued till he came to a low door of stone. Having broken this through, he found him-

Fig. 533. Gold Ear-Rings.

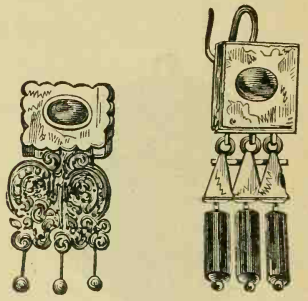


Fig. 534. Gold Ear-Rings with Enamel Drops.

self at the entrance of a series of rooms which proved to be the treasury of the temple. These chambers were filled with fine dirt, which had to be sifted by hand with the greatest care;

Fig. 535. Phœnician Gold Ear-Rings and engraved Pendant.

Fig. 536. Gold Ear-Ring with Pendants, all in filigree.

and the objects they contained were found heaped up in the centre of each room. In one room there would seem to have been principally gold objects; in another, silver; in a third, pottery; and in a fourth, bronze. We give illustrations of many

of these objects, all of which, like those collected by Di Cesnola in his first exploration, are now the property of the Metropolitan Museum of New York. In their forms, and in the character of their ornamentation, the objects found by Di Cesnola

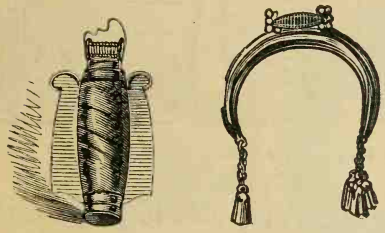


Fig. 537.
Agate Pendant, gold mounting. Gold Pendant.

Fig. 538. Agate from Necklace, granulated Gold mounting.

at Curium do not differ materially from those discovered at Golgos and in other parts of Cyprus.

The importance of the Curium discovery consists in the intrinsic value of the articles contained in the treasury, representing

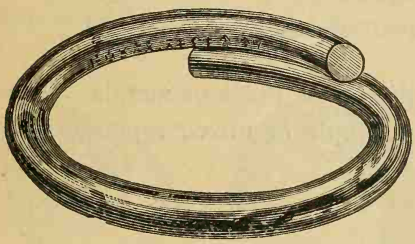


Fig. 539. Gold Armlet of Eteander, King of Paphos.

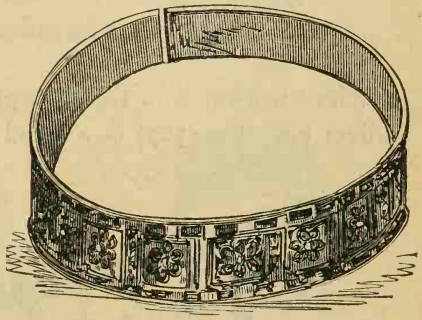


Fig. 541. Gold Bracelet, Cloisonné Enamel.

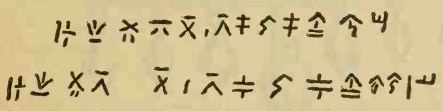


Fig. 540. Inscription on Armlet.

a considerable sum in gold and silver, and also in the knowledge we gain from it as to ancient modes of working in gold and silver. Studying these in connection with the objects found by

Dr. Schliemann at Mycenæ, which are figured so admirably and so profusely in the work he has just published,[1] and with the remarkable Castellani collection of Etruscan jewelry now long de-

Fig. 542. Parts of a Lady's Silver Belt.

posited in the Metropolitan Museum, we are able to judge, with some approach to certain knowledge, of the skill obtained by the

Fig. 543. Section of Gold Necklace.

ancient workmen in the manipulation of precious metals. The silver cup (Fig. 527) is a good example of mixed repoussé and

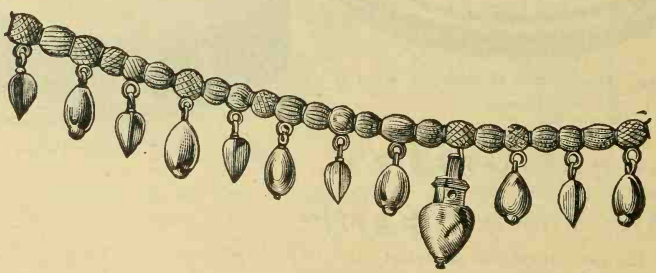
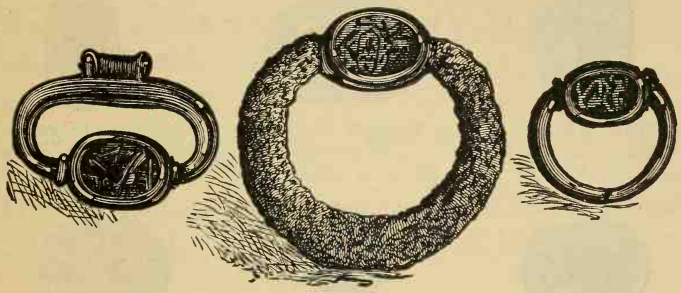


Fig. 544. Section of Gold Necklace with Stone Drops.

[1] Mycenæ: A Narrative of Researches and Discoveries at Mycenæ and Tiryus, by Dr. Henry Schliemann. With seven hundred cuts. New York: Scribner, Armstrong, & Co. 1877.

engraved work, and belongs to the Assyrian type; while the gold cup (Fig. 528) is much older in type, at least being of the same character as the primitive pottery shown in Figs. 516, 518. The silver objects in this collection are so oxidized as

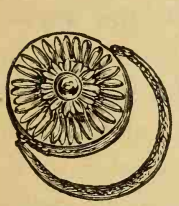


Gold Seal-Ring with Scarabæus Carnelian engraved.

Scarabæus Seal, Cartouch of Thothmes III., Silver handle. Fig. 545.

Gold Finger-Ring, engraved Emerald.

to be almost destroyed. Much of what was found was so corroded as to look more like silver ore than wrought silver. In some cases, silver and gold are united in the same object; certain bracelets, for instance, consisting of thick bands of silver,



Gold Finger-Ring with Rosette covering an empty box.

Fig. 546.

Gold Ring with three stones.

Fig. 547. Gold Ring with stone.

with gold ornaments on the ends. Fig. 539 shows one of these bracelets, made entirely of gold; and in Fig. 540 is given the inscription which is engraved upon it. Another gold bracelet (Fig. 541) is ornamented with cloisonné enamel. The existence of cloisonné enamel in the metal work of these ancient

people was formerly much disputed, but is now established by sufficient evidence; the Egyptian collection of the New-York Historical Society containing a very perfect specimen of Egyp-

Engraved Sard (Rape of P...phone) in a Gold Ring.

Engraved Sard in a Silver Ring.

Engraved Carnelian (Phœnician God) in a Gold Ring.

Engraved Sard in a Gold Ring.

Engraved Dark Sard in a Silver Ring.

Fig. 548.

Engraved Sard (Boreas and Orithyia).

tian work, and the Castellani collection having specimens of the art as practised by the Etruscans. Other objects in gold (Figs. 529, 530, 531) show a remarkable affinity with the methods of working, made familiar to us by the Castellani collection, particularly the way of fixing small grains of gold to the surface in patterns, — a practice which, until lately, has defied all attempt at imitation; and though Castellani has discovered the method of working, and has even had some success in applying it, yet still he declares his inability to approach the old perfection. Fig. 531 illustrates the method of working out designs with twisted wires of gold, — a method in which the Etruscans accomplished the most beautiful results. Figs. 545, 546, 547 show several of the rings found at Curium, — Egyptian, Greek, and Roman; and Fig. 548 offers a number of engraved stones,

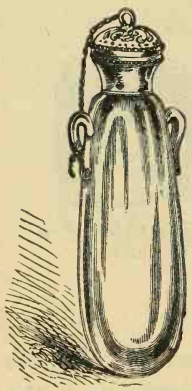


Fig. 549. Rock-Crystal Vinaigrette.

the settings of which are lost, but which show a variety of influences, some of them being of remarkable fineness of execution. Figs. 532–537 are ear-rings and pendants, many of them very pretty in their forms and designs, but none of them at all approaching the objects of the same character in the Castellani collection in value or as art. There is something barbaric in all these gold and silver objects, and in the design of the jewelry (Figs. 542–544), — a fact which hardly needs insisting on with those who have studied the Castellani jewelry.

Fig. 550. Half of a Gold Wreath.

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